THE NEW YORK DRAMATIC MIRROR.

VOL. XXIII., No. 583. NEW YORK: SATURDAY, MARCH 1, 1890. PRICE TEN CENTS.

PLAYWRITING CRITICS

BY STEPHEN FISKE

The ideal critic, who knows all about theatres, plays, and acting, without being personally acquainted with managers, dramatists and actors, is an impossibility. If he were possible, it is not at all clear that he would be a perfect critic. On the contrary, he would lack sympathy with his subject; he would fail to make many fair allowances, and he would deprive himself of the company of some of the most agreeable people in the world. The more a critic knows of managers, dramatists and actors, the better he ought to be equipped to write about them. He must be, not only a very poor critic, but a very weak man, if he can be made unduly partial by the receipt of a good dinner from the dramatist, a good story from the actor, or good seats from the manager. He ceases to be a critic when he allows his personal prejudices to interfere with his artistic judgment.

But, knowing managers, dramatists and actors intimately, what is more natural than that they should ask him to lend a hand in their business? He is always pointing out the faults in their plays; why should he not write a play himself? He can tell them very cleverly how such a play ought to be altered and amended; why not take the prompt-book and make the alterations and amendments? He can put his finger upon errors of construction, suggest new business and detect slips in the dialogue; why not come to the rehearsals and correct these matters, either from good will or for liberal remuneration?

These tempting questions are put to every theatrical critic who shows any talent or wins any prominence. Few, if any, have the strength to answer decidedly. "It is my business to criticise—not to write and correct your plays." Theatrical criticism is not yet a profession in any English-speaking country, and the critics have not yet achieved anything like professional independence.

The temptation takes the threefold form of money, fame and easier work. The emoluments of critics and playwrights are most disproportionate. The average salary of a newspaper critic in this country is $1,500 a year. A successful play pays the dramatist $15,000—say 300 performances at $50 each. Most of the newspaper criticism is anonymous. The dramatist has his name on the bills and, sometimes, in the advertisements. The critic covers every week as many pages of manuscript as the dramatist has to produce in a year. As for the ideas, style and other details of the writing, no comparisons need be made. There are no recent plays which rank higher as literature than newspaper articles; but every play has at least the chance of immortality, while the best newspaper article is dead in a week. If theatrical criticism is ever to be reformed, it must be better paid. The critic now receives less salary than the actors upon whom he sits in judgment. He cannot meet a manager or dramatist upon equal terms unless he does some outside work. The smart compositor who sets up his copy makes larger wages than the critic.

There is a new school of critics in Paris who refuse to do any work for the theatres. One of them goes so far as to decline a seat in the Academy because some of his associates would be dramatists. But this is the exception, not the rule. Ever since there has been a French stage the easiest means of access to it for a playwright has been through the press. In London, there is scarcely a critic who can write a play, or translate a play, or hire anybody to write or translate for him, who does not figure among dramatic authors. Critics of daily and weekly papers are in this respect alike. Oxenford, the last great critic of the *Times*, was a professional play-writer. All the editors of *Punch*, from Lemon to Burnand, have produced plays. Blanchard, the old critic of the *Telegraph*, did twenty-one pantomimes for Drury Lane, and his successor has tried as hard to be a dramatist as to be a poet. William Archer, of the *World*, adapts Ibsen, and having adapted him, declares him to be a great dramatist.

One result of this state of affairs is a ring around the stage through which few new playwrights can pass. Almost the only mode of getting through it is to take a newspaper man or a manager into partnership. Make a critic or a manager part author of a play, and give him half the profits, and there is a slight chance of having the work produced and a reasonable chance that all the newspapers will not condemn it. Without being consciously venal, what is more natural than that a critic should think his own play superior to one upon the same subject which some enterprising manager has preferred to produce? What is more natural than that he should find fault with the inferior play? I brought out, in London, a California version of an old French piece, called The Actress by Daylight. The *Times* slated it. Herbert, the jackal of Oxenford, asked me whether I did not know that Oxenford had written a better adaptation of the same piece. To a manager, this hint was sufficient.

When Bateman took the Daly version of Mosenthal's Leah the Forsaken to London, he had it written up by Oxenford before it was produced at the Haymarket. The *Times* pronounced it a great success. Daly, then on the *Sunday Courier* here, went about, for weeks, with extracts from Leah in parallel columns to prove that Oxenford's writing up consisted merely of a few verbal alterations. But he did not know London, and Bateman was wiser in his generation. The writing up was done in the *Times*, not upon the play, and the honored name of Oxenford on the playbills, instead of the then unknown name of Daly, was a guarantee of immunity from press censure for which Bateman was willing to pay handsomely. Was Oxenford, therefore, a corrupt critic? I do not think so. He merely followed the custom of his country.

A beautiful instance of the workings of this custom occurred when Oxenford visited America. Tom Taylor, his bread and butter secured by a Government office, was both dramatist and critic. In the latter capacity he was employed to fill Oxenford's place on the *Times*, and, with a characteristic geniality, amused himself by abusing everybody whom Oxenford had formerly praised. If any friend of Oxenford, like Falconer or Chatterton, brought out a new play, the *Times* came down upon it with a sledge-hammer, and Tom Taylor did the hammering. As soon as Oxenford returned, this fact was told to him by those concerned. The next week, Tom Taylor produced a new play. Oxenford bared his critical arm and down came the *Times*' sledgehammer again, but now Tom Taylor was the victim. His play was smashed like a wormy walnut. Of course, the coincidence may have been purely accidental; but every professional appreciated the moral.

The firm of French and Son organized a bureau to read new plays. You paid a fee, and the bureau informed you whether your play was worth anything, how it could be improved, and what was the best theatre for its production. T. Henry French informed me that he had engaged as the head of this new bureau the present theatrical critic of the London *Daily Telegraph*. This was an admirable arrangement. In the first place, it assured the praise of the *Telegraph* for all the plays produced by French and Son, for had not the critic given judgment upon them beforehand? In the second place, it opened up a fine market for the critic, who could tender his services as part author to any dramatist who presented a promising play. I regret to say that it was my painful duty to expose and put an end to this arrangement, which was one of the neatest, on both sides, ever concocted between managers and critics.

In the palmy days of the New York theatres and press most of the critics were more or less playwrights. Wilkins, of the *Herald*, adapted French plays, so did Seymour, of the *Times*. One of the seven reputed adaptors of Narcisse, for Bandmann, was Winter, of the *Tribune*. Hurlburt, afterwards of the *World*, translated plays for Wallack. Just before the Wilkins version of Sardou's comedy, then called Henriette, in honor of Mrs. Bennett, but now known as A Scrap of Paper, was produced, Wilkins criticised the Wallack company very severely in the *Herald*. With precocious worldly wisdom I ventured to ask him whether these attacks would not prejudice the company against his play. Pulling his long moustache, he replied: "The only way to get along with these people is to drive them. As soon as you praise them they think you are afraid of them." The profits of a few easy translations had already made Wilkins more dramatist than critic.

We laugh, now, at the shrewdness of Boucicault, who organised a coterie of newspaper men, called it the Star Club and associated it with him in the adaptation of French plays. The Streets of New York was the only outcome of this press gang, and Boucicault now claims—no doubt justly—the entire credit of the work, although it was originally announced as "by the Star Club." The late Chevalier Wykoff was, for years, the go-between who arranged what work critics should do for managers and how much they should be paid. One writer on the *Tribune* hired the use of his name to Boucicault for copyright purposes. There is a tradition that he actually wrote one verse of the song in Arrah-na-Pogue. Fry, of the *Tribune*, produced an opera. Winter, the present critic, has written no plays; but he has edited Booth's acting edition of Shakespeare and should derive a revenue from the sale of the books. Fred. Schwab, the last recognized critic of the *Times*, translated Sidonie and most of the libretti for the Italian opera. The critics of the *Sun*, the *Telegram*, the *Journal*, the *Star* have tried their hands at playwriting. You have only to pick out your paper, and some manager will show you a play submitted to him by its critic.

On the first night of The Still Alarm, in response to a call for the author, Joseph Arthur came before the curtain and begged publicly to thank, by name, the critic of the *World*, who was sitting in the centre aisle, and who had been associated with him in the authorship. Mr. Arthur had been imprudently sincere. The critic of the *World* left the house with a cloud upon his brow. The announcement had taken the starch all out of the elaborate article prepared for the next morning's paper. The other critics drew their knives and sharpened their pencils. Here was a critic taken in *flagrante delicto*, attending a theatre to write about a piece of which he was proclaimed as part author. But the affair blew over, and now I understand that Mr. Arthur asserts that all the critic of the *World* did for the piece was to put a little sentiment into one of the speeches. Perhaps this makes the case better for all concerned.

When I was the critic of the *Herald* I adapted Corporal Cartouche for the Winter Garden to recall Harry Placide to the stage. The writers for the other papers displayed their usual friendly feeling by conspiring to abuse it. But, as the piece was produced on Saturday night, and the *Herald* was then the only daily paper published on Sundays, I got ahead of them by printing a letter pointing out all the faults and answering their criticisms in advance. Next, I dramatized "Martin Chuzzlewit" for the Olympic Theatre. The elder Bennett did not approve of his men doing any work outside the paper, and he roundly attacked Martin Chuzzlewit editorially, which helped to make it successful. Finally, with my *confrère*, H. A. Delille, I adapted My Noble Son-in-Law for Wallack's. When I called for my first week's cheque, Theodore Moss, then the treasurer of the theatre, demanded what he was going to get out of it, assuring me that Mr. Wallack would never have produced the piece had not Moss told him that I was on the *Herald*. As Delille and myself could better afford to lose the play than our positions on the paper, we ordered My Noble Son-in-Law to be withdrawn at once, and it has never been played since, except in Canada.

All these experiences show the various phases of playwriting criticism. They prove that, with the best intentions, it is impossible for a critic who writes plays to judge other plays impartially. Dramatists who do not pay tribute to him must interfere with his business. Managers who decline to produce his pieces cannot be as dear to him as those who hand him three or four times his newspaper salary every week. He cannot look with equal eyes upon the actors and actresses who have spoiled his plays and those who have made them successful. He is not only undertaking to do two things at once, but two things radically opposite and hostile. No man can serve two masters; no man can write for the stage and criticise it. He must take his choice, according to his abilities and his opportunities. If he intends to be a dramatist, it is his duty to resign from his paper before producing his first play. If he feels that criticism is his vocation, he must turn a deaf ear to managers and actors. Straight and narrow is this way; but he who has the soul of a true critic will be proud to walk therein and magnify his office.

But it must be understood that I do not blame too severely those of my brethern of the press who fall into temptation. I have been upon both sides of the curtain, as manager and playwright, as editor and critic, and can make allowances to both professions. The persons whom I do blame for the present condition of theatrical criticism are the proprietors of most of the newspapers. They profess to require intelligence and integrity, and they will not pay the salaries which these qualities are worth. They charge the theatres extra rates for advertising—double and treble the price of other advertisements on the same page and in the same column—and yet treat the theatrical business, in which, aside from artistic considerations, millions of dollars and the interests of thousands of persons are involved, with less attention than they bestow upon the gamblers of Wall Street. To them any raw reporter is expert enough to pronounce judgment upon a play upon which $10,000 have been expended, or an actor who has studied hard for years. More than the most venal of critics, they are influenced by a supper, a private box, or the number of lines in an advertisement. Prompt to publish any scandal against the theatres, careless what injuries they may inflict, they pocket the dollars paid to them by managers for matter which they would otherwise be glad to pay for as news, and they knowingly retain in their employ the most corrupt critics, because they are the cheapest. To them the first reproaches of the public and the profession should be addressed, and from them can come the only practical reformation.

Laurence Hutton, of Harper's Magazine, will contribute an article entitled "A Half-Forgotten Comedy," next week.

MISS ELLIS' NARROW ESCAPE.

Celie Ellis, soubrette of the Stetson Gondoliers company, met with a painful accident on the afternoon of Feb. 18 at Ford's Opera House, Baltimore, at the close of the matinee performance. By some misunderstanding of curtain-signals, the curtain was lowered ahead of time, striking Miss Ellis a violent blow on the back of the neck, throwing her down upon the stage and rendering her unconscious.

A physician was hastily summoned, who soon restored her to consciousness, and who found that a severe contusion was the only result of the accident. Miss Ellis pluckily played her part in the evening, though suffering with considerable pain, and was compelled to leave out the dancing which pertains to the role.

Messrs. Lauri and Broccolini, by their prompt action in checking the full force of the fall of the heavy roller of the curtain were instrumental in preventing the fatal consequence that might easily have resulted from the accident.

ALTHOUGH booked but for four weeks at the Broadway Theatre, The Prince and Pauper, when it leaves that house on Saturday night, will have played six weeks. Manager Frohman will play the piece for another month in New York next season. Elsie Leslie and the original company open in Hartford on Monday, and appear March 17 in Chicago at Hooley's Theatre for three weeks. Arrangements are also in progress for the production of the play in London under Mrs. Kendal's management.

THE NEW YORK
DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY

At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.—Twenty cents per agate line. Discounts allowed for three, six and twelve months' continuance. Professional cards, $1 per line for three months. Reading notices (signed "Com."), 50 cents per line. Terms cash. Rate cards and further particulars mailed on application. Advertisements received until 1 P. M. Tuesday.

SUBSCRIPTION.—One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents. Foreign subscription, $5 per annum, postage prepaid.

THE MIRROR is sold in London by our agents, the International News Company, Bream's Building, Chancery Lane, and in Paris at the Grand Hotel Kiosques.

The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to THE NEW YORK DRAMATIC MIRROR.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - MARCH 1, 1890

The Mirror has the Largest Dramatic Circulation in America.

Special Contributors.

DION BOUCICAULT	BRANDER MATTHEWS
HENRY ARTHUR JONES	GEORGE R. SIMS
MAX O'RELL	E. A. DITHMAR
BRONSON HOWARD	EDWARD FULLER
CLEMENT SCOTT	ALFRED AYRES
STEPHEN FISKE	CLINTON STUART
HENRY G. CARLETON	CHARLES BARNARD
A. J. DITTENHOEFER	WILLIAM GILLETTE
ELWYN A. BARRON	LAURENCE HUTTON
ALBERT E. LANCASTER	W. J. HENDERSON
B. E. WOOLF	RICHARD MARSTON

G. E. MONTGOMERY

CURRENT AMUSEMENTS.

BROADWAY—THE PRINCE AND PAUPER, 8 P. M.
CASINO—THE GRAND DUCHESS, 8:15 P. M.
GRAND OPERA HOUSE—A GOLD MINE, 8 P. M.
KOSTER AND BIAL'S—THE CHANDELIERS, 8 P. M.
LYCEUM THEATRE—THE CRABBY BALL, 8:15 P. M.
MADISON SQUARE THEATRE—AUNT JACK, 8:30 P. M.
NEW GAIETY THEATRE—THREE ONLY DAUGHTERS, 8:15.
PALMER'S THEATRE—THE GONDOLIERS, 8:15.
PEOPLE'S THEATRE—HELD BY THE ENEMY, 8 P. M.
STAR THEATRE—THE SENATOR, 8 P. M.
TONY PASTOR'S—TONY PASTOR'S OWN COMPANY, 8 P. M.
THIRD AVENUE—THE WHITE SLAVE, 8 P. M.
UNION SQUARE THEATRE—THE COUNTY FAIR, 8:15 P. M.

TO THE POINT.

THE MIRROR is always free from blackguardism and evidences of blackmailing schemes.—*New Orleans Picayune.*

THE MIRROR is a good dramatic paper, and is not run to accommodate a poor class of readers with stage scandals.—*Brooklyn Eagle.*

It is a credit to its editor, and is well calculated to win that respect for American dramatic journalism which must be accorded within very limited circles.—*Buffalo Courier.*

THE MIRROR is easily the leading dramatic paper of the United States, and its editor deserves great credit for having refused to resort to dishonorable methods to force people into taking his paper and advertising in it.—*Charleston, S. C., World.*

THE DRAMATIC MIRROR is the cleanest, handsomest and cleverest of theatrical journals.—*Kansas City Star.*

THE MIRROR is one of those dramatic papers—all too few—which no family is ashamed to have seen on its library or parlor table. Its editor knows what clean people want.—*Leadville, Col., Herald-Democrat.*

One of the best features about THE DRAMATIC MIRROR is that whatever its promises its results are even better.—*Boston Journal.*

Mr. Harrison Grey Fiske deserves the highest praise for giving to the people a thoroughly clean and altogether excellent dramatic paper—one that can be relied upon. THE MIRROR has become probably the first paper of its kind in the world.—*Atlanta Constitution.*

THE DRAMATIC MIRROR is the leading paper of its class in this country, and maintains that position because of its cleanliness and manly purpose, and also because it always has the latest news in theatrical matters.—*Los Angeles, Cal., Times.*

THE DRAMATIC MIRROR is the best and only recognized organ of the American profession.—*Washington Herald.*

This brilliant publication is run in the interests of the drama, and that it covers the field thoroughly is easily seen by its rapidly increasing circulation. THE MIRROR has done more to elevate the stage than any paper of its character published.—*Kalamazoo Gazette.*

THE DRAMATIC MIRROR is, without doubt, the leading dramatic paper of the world.—*Madison Wis., Democrat.*

THE DRAMATIC MIRROR stands at the head of all theatrical publications. Its high literary and moral standard lifts it away over the heads of other professional dramatic papers, and its whole-souled devotion to the welfare of the profession makes it a power for good.—*Galveston, Tex., Opera Glass.*

A consistent, intelligent, and sincere friend of the players.—*Brooklyn Standard-Union.*

ABUSE OF COURTESY.

AN actor, who is a successful star and whose name is associated with courtesy and fair-dealing, sends us a communication in which he enters a just complaint against the ill-breeding of a certain class of professionals who select the time when they are accepting the hospitality of their brethren for the purpose of exhibiting it. "I write to you," he says, "as the Editor of our leading dramatic journal to give you an instance of professional discourtesy which, while I am powerless to rebuke, I do not think should pass unnoticed. A few pertinent lines from your pen would be calculated to inspire the cultivation of a little common politeness."

The facts, as stated by the actor, are these: A short while ago, he gave the only matinee performance in Buffalo on a certain day. There was a rush for seats, and the star instructed his manager to place any actresses who might apply for admission in the boxes. This was done to the exclusion of money, as people were turned away. Among the occupants of the boxes was the leading lady of a company supporting a prominent star. During the performance, when the house was observing with hushed attention a pathetic point of the play, this woman burst into a fit of boisterous laughter, attracting the attention of the entire audience and completely unnerving the star for the rest of the piece. The unseemly interruption was repeated several times afterward. "Henceforth," writes the actor, "I shall be very chary of extending courtesies to professionals."

His resentment is natural and reasonable; at the same time, in such a case we do not think it should be extended to the withdrawal of courtesies from all professionals—the innocent should not be made to suffer with the guilty. The actor would not have overstepped the bounds of propriety had he publicly rebuked the offender from the stage, or privately requested her to leave the theatre. On the contrary, either course would have effectually prevented a repetition of her display of bad manners and worse taste.

We are glad to say that the class of actors to which this woman belongs is not numerous. Professionals, as a rule, are sensible of the obligations imposed by the acceptance of theatrical hospitalities, and their treatment of their fellows is usually marked in public by considerateness and cordial appreciation. It is a well-established fact that the most generous audiences in the world are those which assemble at "professional matinees."

On the other hand, managers and actors alike should unite in depriving the few players that do not know what is due to their brethren, or the sort of behavior that common decency demands of them when they attend the theatre as guests, of the free privileges that are now so universally extended.

CURRENT FICTION.

THIS season it is the fad of the dramatic writers for the Western papers to run in a column or so of severe strictures on the bad taste of Mrs. KENDAL's manager in referring in his advertisements and announcements to the fact that Mrs. KENDAL is a woman of unblemished reputation. To judge from the directness and the persistency of these statements, it might be supposed very readily that a categorical description of Mrs. KENDAL's character and social graces appeared on all posters, lithographs and handbills used in her business.

A Chicago newspaper, not to be out of the fashion, contains one of these popular articles. "There is another item in Mrs. KENDAL's prospectus," it blandly remarks, "—her good character. It has been whispered about by her boomers that she was one of the very few, if not the only, virtuous woman on the stage. This ought to stir up some of the self-respecting actresses of our stage and make them come back at the Englishwoman."

It is too bad that this convenient little romance should not be permitted to go on undisputed until the season is over and our Western contemporaries have no further need of it, but is it not time that the utterly false impression of Mrs. KENDAL that it is calculated to create should be removed? There is a point at which fiction of this description ceases to be amusing.

For the information of such persons as may have swallowed this *mercean* without knowledge of its ingredients, it is only necessary to say that neither Mrs. KENDAL nor her manager has employed or authorized the use of any such method of advertisement. Mrs. KENDAL has come before the American public solely on her merits as an actress. She has been accepted as a finished artist, and in her professional capacity has completely won popular and critical endorsement. That she has also achieved social triumphs in the cities she has visited is an entirely different matter, and one that does not justify journalistic impertinence of the kind we have quoted.

We do not think that Mrs. KENDAL—who is gifted with tact as well as talent—desires to raise the question of personal virtue in connection with her professional relations. On the contrary, beyond modestly sustaining the loftiest standard of wifehood, motherhood and womanhood in her private life, she has not introduced her opinions on the subject of morality on the stage unasked, or sought to hold herself superior to any other virtuous woman, in the profession, or out of it.

This, at least, entitles her to freedom from misrepresentation.

AN AGITATED AGITATOR.

ONE of Mr. HENRY GEORGE's horny-cheeked assistants—who may possibly live by the sweat of his brow, but who certainly does not live by the quality of his brains—is sent to Mr. HEARNE's assistance in the last number of the *Standard*, a publication devoted to the dissemination of Mr. HENRY GEORGE.

Now, it strikes us that Mr. HEARNE is quite able to take care of himself. He has demonstrated pretty conclusively that he knows enough about the Single Tax to tax our space and the patience of a good many people who do not hold with him that the theory he has enthusiastically espoused is nearly so important to the health, prosperity and intellectual advancement of dramatic art as are many other questions. At all events, Mr. HEARNE does not stand in need of such puerile support as the writer in the *Standard* attempts to give him.

Because THE MIRROR pointed out the fact that the workingman was never so well situated in any country at any time as he is in the United States at the present moment, Mr. GEORGE's writer accuses us of snobbishness. Considering the source whence proceeds this serious charge, we presume we ought to feel as though we had been struck by a falling hod. If we do not feel the crushing force of the accusation thus hurled at us, however, it is because we remember that the demagogue habitually and indiscriminately applies that term to everybody that disagrees with his views and combats his assertions.

The simple truth of the matter is that the *Standard*, and Mr. GEORGE's writer, cannot bear to think that the American workingman has a good deal to be thankful for—much less allow a statement to that effect to pass unchallenged.

A satisfied and happy workingman has no use for the professional labor agitator, the prosperity of whose business depends upon his success in stirring up discontent. There is a vast difference between the reformer who is the leader in a cause that cherishes the welfare of a people and the man that seeks to array one class against another and profit by the hatred thus engendered.

A DISCOURAGING DECISION.

SOME time ago the Baltimore and Ohio Railroad Company determined to test the legality of issuing "party tickets" for ten or more persons at reduced rates. The object of the experiment was to determine whether concessions might be made for the benefit of theatrical companies. The case was brought before the Interstate Commerce Commission, which, on Friday last, decided that the arrangement was contrary to law, and further ruled that round-trip excursion tickets, sold without previous posting of the rates, were illegal.

This is bad news for traveling managers, who had cherished the hope that the Baltimore and Ohio Company would succeed in establishing the legality of its position. The Interstate Act was designed for the benefit and protection of the people at large, but it was not intended to inflict a monstrous burden upon a class of travelers that are distinct from all other classes, and whose interests justly demand concessions which would in no sense involve "unjust discrimination" of the kind which the law was framed to prevent. There is every reason why the railroads should be permitted to carry theatrical companies at reduced rates, and there is no reason why they should not.

The injustice of the Interstate measure in connection with theatrical business, puts a premium upon infringements and covert violations of the law. By one means or another nearly every competitive railroad in the country evades it, and those managers and agents who know in what manner to compass it succeed in securing reasonable reductions in almost all quarters.

None the less, the law which carries rank injustice to a numerous class is not the less intolerable because it can be, and is constantantly broken. What is needed is an amendment to the Act, enabling the railways to be honest with the government and with their theatrical customers, at one and the same time.

THE editor of the *Times*, in the course of an able address before the Goethe Society on Monday evening, stated that there were but six thousand people in the city of New York capable of forming an accurate and independent judgment in matters of art and literature. Without stopping to dispute his assertion we hasten to inquire whether the dramatic critics of our dailies are included in this careful estimate.

BERNHARDT'S craze for self-advertisement is bounded only by the fertility of her imagination. Her new idea of playing the Virgin MARY was probably suggested by the fact that this is the year of the Passion Play at Ober Ammergau, where once in every decade the solemn drama is reverently performed. Nothing is sacred to SARA, who finds the Parisian air congenial for her "eccentricities." But New York is not Paris, and we hope that the report that a comic opera singer meditates essaying the character shortly in this city will go no further than mere rumor. She could not do better than to review the experience of Mr. HENRY E. ABBEY, a number of years ago. He was compelled to drop SALMI MORSE's Passion Play like a hot potato.

OUR musical mechanics want to shut out the musical artists of Germany. Unless STRAUSS and his famous band come up to what the Musical Union's Secretary vaguely describes as "the standard," he demands, in the name of the organized fiddlers and hornblowers, that they be barred from landing on our shores. Herr STRAUSS must be highly edified by the attitude of our musical mechanics.

PARIS, which professes to lead the world in dramatic criticism, has the most corrupt press in Christendom. Beneath the veneer of critical pretension there lurks a magnitudinous venality, beside which the "counting-room influence" of our boundless West partakes of the innocuous innocence of the Methodist camp-meeting. The amount paid to the journalists for favorable notices by the Grand Opera management is reported to have aggregated $30,000 in one year. This season they ask for a larger share of the spoils on the ground that the Exposition caused the receipts to be greater.

EVERY subject, social, scientific and artistic, has been gravely discussed by our star actresses through the medium of the irrepressible syndicate, except the question of negro deportation. The views of Mesdames LANGTRY, CARTER and PAULINE HALL on this pregnant topic are awaited with anxiety.

WE have lost the World's Fair, but we still have comedies of contemporaneous human interest by Mr. DALY.

OUR dusky contemporary, the London *Referee*, says that "America is a great country, no doubt, but its greatness has not yet been contributed to by its plays." The judgment of our esteemed transatlantic friend is based, of course, upon such limited knowledge as it has been able to acquire through the medium of the American pieces that have been performed in London. We beg to inform the *Referee* that it is with our plays as it is with their immigrants. They send us the people they don't want and we send them the plays we have no use for ourselves.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The loss of the World's Fair to New York, a catastrophe precipitated by the politicians, is a misfortune to our managers, who would have been one of the few classes of men in this city to profit largely by the exposition.

However, they will not receive much sympathy since, with two or three notable exceptions, they failed to give adequate support to the project at the time the guarantee fund was being subscribed and when their assistance was most needed.

As a matter of fact, and quite apart from considerations of municipal pride, I do not think the Fair was wanted by the community in general. From the beginning, there has been a conviction among many of our intelligent and far-seeing citizens that a Fair, in the long run, would do New York more harm than good.

The disturbance in the ordinary channels of business and the serious reaction which always follows an abnormal event of that sort would undoubtedly neutralize whatever beneficial influence it might exert. The railways, theatres and hotels would profit, but in all probability many other interests would suffer seriously.

Chicago wanted it and has got it. Now, let us wait and see what she will do with it.

There is delightful humor, by the way, in the reflection that the greatest maritime exploit in the world's history is to be commemorated at a distance of nearly seven hundred miles from the sea!

✤

A Philadelphian takes exception to some remarks I made recently in this column derogatory to the banjo.

"As to there not being any music in the banjo," he writes, "that is a matter of opinion, and as to anybody being able to play it that is a great mistake. The banjo is a most difficult instrument to learn. No one can master it in less than six or eight years, and then one must practice from three to six hours a day."

I still adhere to my original opinion, with a new infusion of amazement that anybody could spend 17520 hours of his life in order to become a proficient player of an instrument which ranks beneath the xylophone or the "tumbleronicon" in the capacity to please the musical ear.

✤

I haven't much respect for the *Herald*, which is often as objectionable in its advertising pages as in its editorial department. Here is a specimen, culled from its "Personal" column:

HOW DID ADAM AND EVE FIND OUT THAT THEY were bad?—ALMA, Herald Uptown.

The *Herald* professes to "edit" its advertisements. Is this an example of its gifts in that direction? A paper which will not permit advertisers for servants to state an objection to applicants of any particular foreign nationality, thriftily rejecting all such advertisements for fear of giving offence, ought to regard the proprieties as well as the profits.

Now, the *Clipper* is a journal which I *do* hold in respect. It is a clean publication, which fills its own field thoroughly and conscientiously. For this reason I was surprised to find the following advertisement in one of its recent issues:

WANTED FOR THE —— THEATRE, HOT SPRINGS, Ark., 5 or 6 first part and wine-room women. Must be good lookers, etc. Also good specialty performers, especially LADIES.

This advertisement would probably not excite comment had it appeared in the *Herald*, but it is unworthy of the *Clipper*. Perhaps it slipped in inadvertently.

✤

Not a week passes that THE DRAMATIC MIRROR does not reject advertisements which are considered unfit for publication. The eyes of the readers of this paper are never offended by the filthy announcements of the compounders of nostrums that are inimical to morality and the laws of the land. It is creditable to the character of respectable journalism, by the bye, that only the sheets that are as as vicious as the purveyors of these unclean goods are in the habit of exposing their bait.

✤

The wife of Mr. Presbrey, of the Madison Square Theatre—the sweet and fragile little actress known to our playgoers as Annie Russell—recently underwent a very difficult and dangerous surgical operation at a private hospital in this city.

She had been in poor health for years and the outcome of the operation was awaited with grave anxiety To the unspeakable delight of her husband and friends it proved eminently successful, and the plucky little woman is now regaining strength rapidly.

After a few weeks she will emerge from the hospital perfectly cured. A trip South will then be made, and next season she will return to the stage, for the first time in twenty years free from suffering and properly conditioned to prosecute her professional work.

✤

Mr. Presbrey is something of a chemist, and his experiments with a substitute for the expensive, dangerous and cumbrous calcium light apparatus now used in theatres have met with remarkable success.

He is now preparing to form a company to push the appliance, which he says will save managers fifty per cent. of their present outlay for calcium light.

By Mr. Presbrey's system a better gas will be employed, that can be made at trifling cost in every theatre, and used like ordinary illuminating gas through pipes leading to any portion of the stage.

He is confident that the new arrangement will supersede the old one throughout the theatres of the whole country, and that there is a big fortune in the invention.

DOINGS OF THE PIRATES.

Charles R. Hunt, the manager of a pirate crew calling themselves the New York Theatre company, was in this city last week trying to engage people for his gang, which is now playing at Annapolis. They are producing Hazel Kirke, M'liss and Mountain Pink. Hunt admits that he is a pirate. Such rascals as he will flourish until the law is passed to put them behind prison bars.

May Henderson and a pirate crew called Johnson's Madison Square company produced Ranch 10 under the title of Not Guilty at Allen's Opera House, Newcastle, Pa., last week.

THE MIRROR calls the attention of the owner of Dad's Girl to the fact that it is being extensively pirated. Annie Burton is claiming on her paper that Dad's Girl has been specially rewritten for her by Edward J. Swartz. She is also endeavoring to rejuvenate The Sea of Ice by stating on the bills that this is the "fourth year of the most perfect spectacular romantic drama on the American stage, The Sea of Ice." This play was first produced in Richmond, Va., in 1854.

A new gang of pirates styling themselves the Madison Square Spectacular She company, mailed one of their circulars to Manager M. J. Bray, Jr., of The Grand, Evansville, Ind. Mr. Bray promptly transmitted the document to this office. The circular has a list of questions with blanks left for the answers: Some of the interrogatories are as follows: "Have you ever had She produced in your city? If so, how long ago? Would it draw again? And by whom was it played?" The list has elaborate inquiries about the dimensions of the stage, lighting and capacity of the house, number of pieces in the orchestra, and lowest terms to share one night. The circular concludes: "Owing to the expense attached to this production we must have your lowest terms if we play you."

The Mitchell-Robyns Theatre company is pirating A Legal Document and Natural Gas in small towns in Illinois, which is a paradise for fakes and barnstorming pirates.

The Princess Theatre company, headed by Ogarita, claiming to be an Indian, is pirating Little Lord Fauntleroy, Miss Multon and other stolen plays in Illinois.

Charles Williamson, formerly of the Claire Patee pirates, directed two performances at the Masonic Opera House, Oskaloosa, Iowa, on last Friday and Saturday nights when The Banker's Daughter and The Lightning Rod Agent were produced by home talent for the benefit of a local military organization. Manager Beechler, of the Opera House, rented the theatre to the military company, but did not know what pieces they intended to produce. THE MIRROR devotes this much space to this matter to ascertain if Bronson Howard or John Dillon received any royalty for the production of their plays by Williamson.

Otto H. Krause, manager of the Jennie Holman company, writes this week in a half-hearted way, denying the charge that his company is producing stolen plays and using Madame Janauschek's lithographs in Mother and Son. The tone of Mr. Krause's letter shows that there is an Ethiopian in the fence, as he evades the charge made that Jennie Holman claims to have made a dramatization of Mr. Barnes of New York, and is producing that play. THE MIRROR'S informant wrote his letter at Victoria, Texas, enclosing programmes, all of which can be produced. We would like to ask Mr. Krause if A. C. Gunter gave Jennie Holman permission to adapt an acting version of his play from his novel, "Mr. Barnes of New York?" And how did he come into possession of Mme. Janauschek's lithographs in Mother and Son? Instead of answering the specific charges of piracy made against the Jennie Holman company, Mr. Krause simply makes a general denial, which he himself must perceive can have no weight as a defence.

Ford's Dramatic company is pirating J. Z. Little's World.

A young man bearing a German name writes to THE MIRROR this week requesting us to state that he has signed with the Johnson Madison Square company. Fair youth, any Madison Square company which has not the proprietary prefix of A. M. Palmer is a pirate craft, and this party by the name of Johnson is a notorious pirate.

Various companies are pirating The Old Homestead in the South and West. Denman Thompson, who has never spared either expense or trouble in prosecuting playthieves, has been seemingly passive in this respect lately which has emboldened the pirates to leave their haunts, but he is preparing to take prompt and vigorous legal proceedings against all of these offenders.

AN ATTACHMENT EXPLAINED.

Gabrielle Du Sauld sends THE DRAMATIC MIRROR a communication in which she takes exception to a statement made in the Nashville *Daily American*, last week, that Mrs. Lothian (Jennie Kennark) attached the uniforms, etc., of Bootles' Baby company for two weeks' salary due her.

Miss Du Sauld asserts that Mrs. Lothian was paid her salary in full on Tuesday, Feb. 18, although she had been left half the week at Memphis to take care of her sick child, Bob, who had been playing in the piece; that on Monday Feb. 17 at Nashville Mrs. Lothian brought her other child, Jo, to take Bob's place, but that he could do nothing; that she told the mother unless Jo would play she did not want him; that, thereupon, Mrs. Lothian proceeded to attach for two weeks' salary and fare to New York, without having had any understanding whatever; and that, in fact, she discharged herself.

THIS LOOKS LIKE A SWINDLE.

Col. T. Allston Brown, who is traveling with his Hans the Boatman company, writes THE DRAMATIC MIRROR that while playing over the circuit of John D. Fiske, of Fresno, Cal., he was swindled out of one hundred dollars alleged to be due to Fiske for playing one night in a house leased by him in Santa Rosa.

Mr. Brown made his contract with the local manager at Santa Rosa and paid him for the use of the theatre, thinking that ended the matter. Fiske had made a contract with the local managers on his circuit to receive five per cent. of the gross receipts of all companies booked in these towns, a provision of the contract being that Fiske would bring good attractions from the East. Fiske failed to carry out his promises and the local managers repudiated the contracts that Fiske had violated.

The rental of the theatre in Santa Rosa is said to be worth no more than $15 or $20 a night, so that even if Fiske had a legal claim he could not charge $100. The receipts of Hans the Boatman at Santa Rosa were only $77, as there was a severe rainstorm that night. Fiske's five per cent., if he could ever collect that on a contract which the local managers had repudiated, would have been $3.85, yet he levied on the baggage of Hans the Boatman for $100.

The constable who had the attachment papers for Hans the Boatman collected $109 of the box-office receipts of the Riggs Theatre in Fresno, where that organization was playing on Feb. 15. The company did not get a dollar out of the performance. Fiske seems to rely on the success of his scheme in attaching the scenery and baggage of companies playing this circuit on the fact that the companies cannot stay in Fresno to fight him in the courts.

MANAGER IRVING'S PREPARATIONS.

Manager Phil Irving has just returned from Chicago and other Western points, where he has been booking My Jack.

"I've booked the piece in over twenty cities," said Mr. Irving yesterday, "and I found everybody willing to give me good terms. Local managers tell me they look on My Jack as a trump card for next season.

"I have secured the twelve sets of realistic scenery by Matt Morgan, which was such a feature in the original production, as well as all the mechanical appliances and effects by Benson Sherwood. The Strobridge lithographic work is likewise elaborate. The cast will be exceptionally strong. It is nearly completed."

JULES TREES, a member of Claire Scott's company, which disbanded in Fall River, is very ill at the house of a friend in that city. Mr. Trees is recovering slowly, but it will be quite a long time before he regains his health. He is a stranger in a strange city, and he would be pleased to hear from friends who do not know of his illness. Letters addressed to the general delivery, Salem, will reach him.

PERSONAL.

BURBECK.—Frank Burbeck, of the Shenandoah company who has been quite ill for some time, had an operation performed on Friday last, and is now on the road to recovery.

LITTA.—Gustave Frohman is booking a tour for Louise Litta next season. She will be under the management of William Sweet, who is now in the metropolis making preparations for a grand production of her new play in this city.

SANDERSON.—Harry Sanderson, the popular and able manager of Tony Pastor's Theatre, will be tendered a benefit at that house on Thursday afternoon, March 27. An extraordinary bill is being prepared.

PASTOR.—On March 21, Tony Pastor celebrates the twenty-fifth anniversary of his managerial career. As a souvenir he will present to his patrons a copy of his first programme as a manager in the metropolis. Another souvenir will also be given.

MARBURY.—Mrs. Bessie Marbury, who acts as the agent for Mrs. Frances Hodgson Burnett, sailed for Europe on Saturday last on *La Gascogne* in the interests of Mr. Barnes of New York and A Gold Mine.

RHEA.—Mlle. Rhea will play a return engagement at Washington, D. C., the week preceding her engagement at the Broadway Theatre. There she is to present her new play of Josephine for the first time in New York on March 17.

GLASCA.—Ada Glasca, the Felesa in The King's Fool, now being performed at Niblo's, has received many flattering notices for her singing and acting in this opera.

CRANE.—William H. Crane has accepted an invitation for a reception tendered him by the Steckler Association, to be held at its rooms on March 1.

SMITH.—Mrs. Sol Smith has been prostrated for the past eight weeks at the Gedney House, and her friends are very much worried about her continued illness.

RUBINSTEIN.—Anton Rubinstein has announced his intention of dividing all the money presented to him on the occasion of his recent jubilee celebration between the St. Petersburg Conservatory and the Imperial Russian Society of Music.

MODJESKA.—Madame Modjeska's injured ankle will prevent her from playing for several weeks, but she expects to be in condition to join Mr. Booth for the Chicago engagement.

FOX.—Della Fox, who has been suffering from a slight indisposition, resumed her part in The King's Fool, at Niblo's on Monday.

CARTE.—Mr. and Mrs. D'Oyley Carte will sail back to England this week.

BLAINE.—The testimonial to Mrs. James G. Blaine, Jr., was an immense success. The receipts aggregated nearly $4,000.

ALVARY.—Herr Alvary has been meeting with great success in Munich this season. His popularity has secured him a definite engagement for the next festival at Bayreuth, to sing in Tannehauser and Parsifal. Madame Wagner is one of his special admirers, and the Munich manager is endeavoring to induce him to sign a contract that will keep him in Munich for three months every Winter.

O'RELL.—Max O'Rell will give his *causerie* "Jonathan and his Continent" at Daly's on next Friday afternoon. The proceeds will benefit a charitable organization.

HOEY.—George Hoey, who has suffered from ill-health for some time, has entered a sanitarium for treatment.

PALMER.—Among the social events in Mrs. Kendal's honor set down for the latter part of this week is a ladies' lunch to be given by Mrs. A. M. Palmer.

GREENWALL.—A letter from a manager now in the South states that Harry Greenwall, son of the Texas manager, has become insane and is now in an asylum.

PENFIELD.—Mary Penfield has been engaged to play the part of Mrs. Armstrong, the Secretary's wife, in The Senator, for the season of 1890-91.

BERKLEY.—Olive Berkley has made quite a hit in the part of Little Lord Fauntleroy in Australia. After closing her engagement in Sydney during the present month, she is to go on tour with the company through New Zealand and Tasmania, and then to play return dates in Melbourne, Sydney, and Adelaide. It is quite likely, according to a letter received from Olive's mother, Louise Dickson, who plays the role of Minna, that they will return to America by way of India, China, and Japan, thus making a tour of the world.

HUNTINGTON.—Agnes Huntington has been enjoined from appearing under any other management than that of Augustus Harris. Mr. Justice Chitty, in granting the application, expressed the hope that the parties would settle their differences, "as it could not be to the advantage of managers or actors or singers occupying a high position to have their quarrels paraded before the public." In view of the advertising value attributed by sundry artists and managers to litigations of this nature, it would seem that professionals do not agree with the learned justice, either in England or here.

AT THE THEATRES.

FIFTH AVENUE.—IMPULSE.

Captain Crichton	W. H. Kendal
Colonel Macdonald	T. N. Wenman
Sir Henry Auckland	A. M. Denison
Victor de Riel	John Glendinning
Mrs. Macdonald	Violet Vanbrugh
Mrs. Beresford	Mrs. Kendal

B. C. Stephenson's comedy-drama, Impulse, which had a run of five hundred nights in London, and was produced in this country by the late Lester Wallack, was presented by the Kendals at the Fifth Avenue Theatre last Thursday evening. Mr. Kendal appeared as Captain Crichton, a role which he had created in London. The character calls for a very clever comedian to fulfil its manly and humorous requirements. Mr. Kendal, under all circumstances, never forgot that he was personating an English gentleman. He was frequently ludicrous and amusing, but never descended to vulgar or conventional fun.

Mrs. Kendal, who assumed her original character of Mrs. Beresford, was delightful in every respect. The sparkle of her acting and her continuous flow of animal spirits almost disarm criticism. Nor was she found wanting in the serious phases of the character, and it is this very contrast of light and shade which makes all her personations so enjoyable. Indeed, Mrs. Kendal is one of the few women on the stage who really deserve to be called "a born actress."

Of the supporting company, both T. N. Wenman and Violet Vanbrugh were efficient though somewhat conventional in their respective roles of Colonel and Mrs. Macdonald. John Glendinning performed the villainy, cut out for Victor De Riel with artistic realism. Fanny Coleman gave an excellent character sketch of Miss Kilmore, and A. M. Denison was equally good as Sir Henry Auckland. The minor roles were in competent hands.

The plot deals with the dangerous flirtation of a Mrs. Madonald, a married Englishwoman of noble birth, with a Victor De Riel, a French nobleman. The timely intervention of Captain Crichton prevents an elopement, and his subsequent engagement to Mrs. Beresford gives him the right to make De Riel discontinue the persecution of Mrs. Macdonald after her affections have been turned in the direction of her rightful lord. The comedy features of the piece are principally evolved from the bashful and unsuccessful efforts of Captain Crichton to propose to Mrs. Beresford. The humorous doings of Mr. Kendal as the enthusiastic but backward lover set off by the comic eagerness of Mrs. Kendal as the fascinating widow to secure her military swain kept the audience in continual laughter.

A WHITE LIE.

Sir John Molyneux	W. H. Kendal
George Desmond	T. N. Wenman
Captain Tempest	J. Glendinning
Lady Molyneux	Violet Vanbrugh
Kate Desmond	Mrs. Kendal

The unpleasant weather of Monday evening had seemingly no effect upon the proportions of the Kendal audience which filled the Fifth Avenue to see the English favorites in their first metropolitan presentation of Sydney Grundy's four-act, exceedingly domestic comedy, A White Lie. The play, although amusing, is of a light order of architecture, the plot unreal and of transparent texture while the family love-making which permeates the four acts verges at times upon cheap sentimentalism. The misunderstandings which flourish until the fall of the curtain are the result of a general thick-headedness which would be impossible among people of ordinary balance.

In spite of these deficiencies the piece was well received, the audience evidently compensated by the exquisite acting of the principals, which was the clean-cut comedy that they have accustomed us to in their other and better plays.

Mr. Kendal gave a carefully graceful rendition of the role of Captain Molyneaux—a thoroughbred Englishman, with a *penchant* for sleep. Mrs. Kendal's charming personality shone through the part of Kate Desmond, which she endowed with delightful warmth and sparkle.

Mr. Wenman was good as George Desmond, and Miss Van brugh, as Lady Molyneaux, was overwhelmed by an unnatural part and an impossible costume which won for her the sympathies of the house.

PALMER'S.—THE GONDOLIERS.

Two productions of a new opera under the same management is an unusual occurrence on the New York stage. In the case of The Gondoliers, which was produced with a reconstructed cast at Palmer's Theatre on Tuesday evening of last week, this step was decidedly urgent. The company brought over by D'Oyly Carte for proper interpretation of the opera "as she is wrote" by Gilbert and Sullivan, was inferior as a whole. A few of the principals, however, who rose above mediocrity, have been retained in the present cast.

Richard Clarke still sings the role of Marco Palmieri, Kate Tully has been retained as the Duchess, as have also Esther Palliser as Gianetta and Mary Duggan as Tessa. Frank David as the Duke of Plaza Toro was possibly a trifle less dignified, but proved far more humorous than his predecessor at the Park. He has a good voice and danced quite gracefully in the humorous gavotte lesson of the second act. Fred Billington, another newcomer, assumed the part of the Grand Inquisitor with unctuous pomp, and sang his solos with artistic ease. Richard Temple as Guiseppe occasionally overdid the grotesque element of the simple-minded gondolier raised to royal grandeur, but his vivacity seemed to please the audience. The lesser lights of the Venetian gondoliers are presented by Messrs. Rowlands, Boole, Kavanagh and Charles.

Norah Phyllis has been substituted for Agnes Macfarland in the part of Casilda, and although not exactly endowed with the extreme beauty ascribed to her in the libretto, she at least bears herself with aristocratic grace and sings passibly well. Of the contadine, Esther Palliser again proved the better singer, while Mary Duggan was by all odds the better actress. The other contadine include Mattie Geoffrey, Cora Tinnie and Miss A. Watts. Rose Leighton appears in the last act as Inez, the King's foster mother.

The singing of the chorus was spirited and in unison. The Venetian costumes were very becoming, and the company looked picturesque when engaged in the lively "Cachuca Ensemble." The stage settings are sumptuous and in good taste. In fact, the entire production, with what the programme specifies as "Mr. R. D'Oyly Carte's New Opera company," deserves public approval, and it is to be hoped that Mr. Palmer will be amply rewarded for his enterprising management in turning the forlorn hope of the Park Theatre performances into an artistic success at his own house.

NEW GAIETY.—THREE ONLY DAUGHTERS.

The New Gaiety Theatre is the latest change of name which Dockstader's Minstrel Hall has undergone. On Tuesday of last week Three Only Daughters had its initial production at this house. The programmes announced the piece as a "beautiful comedy adapted from the French by Col. Milliken and Henry Tyrrell." It proved to be a remarkably insipid and even stupid nondescript.

Josiah Plumtree, an elderly widower, with three daughters, rescues Mrs. Isabel Oakes, a young widow, from being drowned. He proposes, and she accepts with the understanding that he has no children. She visits Josiah and finding him in company with his three daughters, he prevaricates and wiggles out of his dilemma by affirming that he has but one child, his only daughter. An inextricable entanglement then ensues. Each of the three suitors who are paying attention to the trio of young ladies is led to believe that he is about to marry an heiress who is an only daughter. When they are undeceived, there is general consternation. Matters, however, are straightened out in the end, as in a rise in the rubber manufacturing business, Josiah has made a hundred thousand dollars.

Whatever wit and humor there may be in the French version was totally wrecked, both by the poor company and the defective structure and arrangement of the adaptation. At regular intervals, without any regard for the unities, young women in short skirts came out and danced the cachuca, rigadoon and fandango. As a *risqué* saltatorial divertissement the piece seemed to be putting in a plea for existence. Many people, however, who came to see a comedy, withdrew when the curtain fell on the second act. C. H. Brooke, Dan Kelly, Isabel Alton and Ann McGregor were fair in the leading parts. The rest of the company, considered as actors, were execrable.

GRAND OPERA HOUSE.—A GOLD MINE.

Nat Goodwin, on Monday night, entertained a large audience at the Grand Opera House with his humorous personation of Silas K. Woolcot in A Gold Mine. The part is admirably adapted to this versatile comedian. He was very artistic in his treatment of the role with its delicate touches of pathetic feeling, intermingled with its opportunities for pronounced characterization.

Paul Arthur acted Gerald Riordan in a spirited manner. Robert G. Wilson's impersonation of Sir Everard Foxwood, the pompous and avaricious banker, was excellent. George Foxwood was played vivaciously, though somewhat crudely, by John H. Brown. Krebs, the confidential clerk, was heavily represented by John E. Ince, Frederick Corbett was scarcely more successful as the butler. His impersonation had but few of the peculiarities of the type of person he tried to represent.

The feminine members of the cast were all handsome and played their parts most acceptably. Mae Durfee acted the role of Una Foxwood with a great deal of vivacity and naturalness. Isabelle Coe rendered the character of Meredith with grace and feeling. Cecile Rush played Mrs. Vandervas with a strong feeling of the overstrained comedy element of her lines.

The first scene was a distressingly painted Paris-green drawing-room with an impossible sort of shawl pattern decoration over it—an artistic nightmare. Next week, The Stowaway.

PARK THEATRE.—LITTLE PUCK.

That inimitable comedian, Frank Daniels, assisted by Bessie Sanson and a good company, commenced an indefinite engagement at the new Park Theatre last Monday evening, when a large audience had assembled.

Little Puck, which is superior to the so-called farce-comedy of the present day, proves a capital vehicle for Frank Daniels' quaint and original style of acting, which is always artistic and free from vulgarity. At the close of the second act the star was repeatedly called before the curtain.

Arthur E. Moulton made quite a hit as Billy Giltedge, the young American hopeful, while Robert Evans as Dr. Savage, Harry Connor as Jinks Hoodoo, and Burt Haverly as Sluggers all did good work. Of the ladies, Bessie Sanson, who plays the principle character, came in for plenty of applause, and sang several tuneful selections while Louise Embree and Marie Hilton did fairly well.

A novel feature of the performance was the introduction of a pair of very small piebald ponies and phaeton with which the stock broker makes his escape from school. The piece was well staged, and the costumes were in good taste.

PEOPLE'S.—HELD BY THE ENEMY.

Held by the Enemy has become a standard drama of the late war, and whether this play is presented on Broadway, the West Side or the Bowery, it attracts large audiences. Its presentation at the People's on Monday night was no exception to the rule, for the house was crowded. But few changes have been made in the strong cast presenting this play.

William Mandeville made a decided hit as the war correspondent, and his work in that role compares favorably with Mr. Gillette's impersonation of the same character. Minnie Dupree invested the part of Susan with her usual delightful ingenuousness and vivacity. Kate Denin Wilson imparted the hauteur of the Southern *grande dame* to the role of Ephemia McCreery, and Maud Haslam was very satisfactory as Rachel McCreery. William Harcourt finely portrayed the chivalric officer and noble lover, Colonel Prescott. The other principals including Charles W. Stokes as Major-General Stamburg, Joline Butler as Lieut. Gordon Hayne and H. A. Morey as Brigade Surgeon Fielding gave able delineations of their respective roles. Next week, Herrmann.

METROPOLITAN.—THE TRUMPETER.

Monday evening proved another gala-night for the home of German opera. The patrons of the musical classics who turned out in force to hear for the last time this season Nessler's Trumpeter, thoroughly enjoyed the performance on account of its exceptional smoothness.

Herr Reichmann as Werner Kirchof was in capital voice, and divided the honors with Herr Fischer as the Baron Von Schœnan. Fräulien Kaschoska did well as Marie and Fränleiu Meisslinger was excellent as the Countess Wildenstein. The opera concluded with the grand ballet. Walter Damrosch wielded the *bâton* with customary skill.

THIRD AVENUE.—THE WHITE SLAVE.

The White Slave, Bartley Campbell's realistic drama of the *ante-bellum* South, was enthusiastically received by an audience that crowded H. R. Jacobs' Third Avenue Theatre on Monday night. The play was presented under H. C. Kennedy's management, and was finely mounted. The scenery and mechanical effects, showing the floating wreck in the fifth act, were good, and elicited loud applause.

The cast was a strong one, and all the principals received an ovation at the close of the third act. Mary Newman gave a very effective impersonation of the heroine, Lisa. Milton Roblee was satisfactory as Clay Britton. James J. Tighe, of burly appearance and with a strong and deep-toned voice, completely filled the role of the heavy villain, William Lacy, and when he appeared before the curtain he received the compliment of being vigorously hissed.

Harry Redmond did a good bit of character work as the drunken beat aboard the *Belle Creole*. An excellent black face male quartette sang genuine plantation and camp-meeting melodies throughout the play and were very cordially received. Next week, Pete Baker in The Emigrant and Chris and Lena.

WINDSOR.—GALLEY SLAVE.

Bartley Campbell's Galley Slave drew a large house at the Windsor Theatre last Monday night. Ada Clayton as Cicely Blaine was excellent, especially in her emotional lines. Esther Lyons made a pretty Francesca Rimini. Frank Evans was satisfactory as Sedney Norcott. Gussie De Forrest as Mrs. Phœbe Gay, and Hudson Liston as Dr. Oliver Oliphant, who were entrusted with the comedy roles were very good, particularly in their love scene in the second act, which was well acted and very amusing. Next week Greenroom Fun.

AT OTHER HOUSES.

The County Fair is still with us at the Union Square, even if the World's Fair does go to Chicago.

This is the last week of The Prince and the Pauper at the Broadway.

The Senator will remain at the Star until William H. Crane, who controls the session, sees fit to adjourn for the edification of out-of-town audiences.

Aunt Jack at the Madison Square and the Charity Ball at the Lyceum are wellsprings of pleasure both to the audiences and the management.

The Gondoliers has been drawing well since its transfer from the Park to Palmer's Theatre. The universal comment of those who have seen both productions is that the performance has been improved beyond all possible, probable manner of, doubt.

The two hundredth performance of Shenandoah occurred at Proctor's Twenty-third Street Theatre on Monday night. Every seat in the house was occupied, and the audience greeted the various members of the cast with enthusiastic applause. An appropriate souvenir was distributed, consisting of a bronze inkstand of military design, including a flag, cannon, drum, sabre and guns. The run of Shenandoah at Proctor's Theatre has been extended to the latter part of April, and the play is to return to that house next season.

The principal attractions at Koster and Bial's this week are Senorita Carmencita, Maynard and Mendoza, Walton and Slavin and the American Macs, while The Chandeliers and Prince Lavender's Reception still meet with much favor. Next week, Katherine B. Howe will make her first appearance at this hall.

Jennie Yeamans, Bob Slavin and other talented artists appear in a lively variety entertainment at Tony Pastor's this week.

All criticism of the spectacular version of The Grand Duchess, announced for production at the Casino last (Tuesday) evening, is necessarily deferred until next week.

THAT PARTY-RATE DECISION.

The following dispatch was received on Monday:

CAIRO, Ill., Feb. 24.

To the Editor of The Dramatic Mirror:

Sunday's Associated Press report of the final decision of the Interstate Commission against the Baltimore and Ohio party-rate was a big surprise to theatrical men in the West. It is, moreover, very offensive to all honest railroads throughout the land, for there are many who freely concede the right of theatrical companies to a party-rate as extended to excursionists and secret orders.

Printers, hotel-proprietors and others who make money out of the theatrical combinations are very bitter and avow that they will lend financial aid to oppose the enforcement of a law so damaging to their trade.

By theatrical managers themselves this decision is regarded as most unjust and one which will bring with its enforcement ruin upon many worthy members of the guild. It is fully understood that a big rival road is using its power for the oppression of the theatrical profession, a power so entirely great as to absolutely control the Commission and secure decisions of laws most manifestly unjust.

I hope you will appeal through THE MIRROR to every lover of the drama in whatever walk of life, to protest against the outrage. The critics on the larger dailies, if they really would cherish and foster the drama, can so mould public opinion as to lead these railroad tyrants to reconsider their present purpose plucking our backs of all the fat there is on us. Benefit and charity now should begin at home, and quickly if we would back our friends in this fight they have made for us and carry our case to a higher court where it will be tried upon its merits and, let us hope beyond the polluting touch of the leprous hand of monopoly.

NEWTON BEERS.

NIBLO'S FURBISHING UP.

"There is only one thing positively new to tell you about Niblo's Garden," said Manager E. G. Gilmore to a MIRROR reporter the other day, "and that is that I have had my lease renewed under the new *regime* of the Stewart heirs. The lease had had a year to run, and I have extended it five years in order to put it in excellent shape.

"This I shall start in to do as soon as the house closes, about the middle of June. I shall have the lobby tiled and made one of the most elegant in the city, the house entirely recarpeted and redecorated, and modern boxes and electric lights put in. Altogether I will spend about $15,000 in renovating and redecorating, and when the season opens, on August 18 next, there will be a genuine surprise in store for the patrons of the house."

AT Charles L. Ritzmann's celebrated gallery of celebrities there are exhibited photographs of Mr. and Mrs. Kendal in all their characters. Mr. Ritzmann has just received from England a series of photographs of Mrs. Langtry as Rosalind.

WHOSE BENEFIT?

The first definite announcement of a benefit for George S. Knight, the comedian, was made last week, when it was stated that the testimonial would take place at the Bijou Theatre to-morrow (Thursday) afternoon, with a performance of The City Directory. The use of the theatre and the services of the company were tendered by Wesley Rosenquest and John Russell. Tony Pastor's name was also announced as the chairman of the committee having the benefit in charge.

On Saturday last the following telegram was received by the editor of THE DRAMATIC MIRROR:

BREMOND, Texas, Feb. 21, 1890.

Harrison Grey Fiske, New York Dramatic Mirror.

Will you act for me and stop all proceedings for proposed benefit for my husband? It is against my wishes. Answer Mexia, Texas.

MRS. GEORGE KNIGHT.

In reply Mr. Fiske telegraphed that he was willing to serve Mrs. Knight, but more explicit directions were necessary.

The following response was received on Monday:

DALLAS, TEXAS, Feb. 23, 1890.

Harrison Grey Fiske, Editor Dramatic Mirror:

I should positively prefer stopping or deferring the benefit, but will allow it to proceed only on conditions which I hereby empower you to enforce, name y: Three trustees to be selected—yourself the president—who shall take immediate and full control of all moneys realized. The Trustees to use the entire amount for defraying Mr. Knight's future expenses only, he to go to Clifton Heights Retreat at an expense of $20 per week, which arrangements I have perfected. Important letter will reach you Tuesday for publication. Kindly act immediately, with great decision. Answer here until Tuesday midnight.

MRS. GEORGE KNIGHT.

Visits were at once paid by a MIRROR representative to Tony Pastor and John Russell and the following facts elicited as to the origin of the affair. During the run of Bluebeard, Jr., at Niblo's, Edwin Foy, of that company, who was at one time in Mr. Knight's employ, at the clubhouse of the Five A's, stated that Mr Knight was in a bad way financially and otherwise, and added that it was a shame nothing had been done for him. A benefit was at once proposed and Lee Harrison of the Bluebeard, Jr., company, was despatched to Philadelphia to learn all about Mr. Knight's condition. On his return he reported that the comedian was in a pitiable state, and he also brought back with him the following letter:

644 MARSHALL STREET, PHILADELPHIA,
Feb. 3, 1890.

I regret the present mental condition of George S. Knight precludes him from attending to business affairs, and I hereby testify that he is physically helpless, and in much need of financial assistance.

Whatever aid may be rendered him by his professional friends will be thoroughly appreciated and gratefully acknowledged.

If anything in the way of a testimonial benefit is proposed, I recommend that the matter be placed in the hands of a responsible committee to be appointed by Mr. John H. Russell.

(Signed.) MRS. R. S. SLOAN,
His mother.
GEORGE S. KNIGHT.

Mr. Knight's signature, which followed that of the mother, was shakily written in pencil, while pinned to the sheet was another autograph written in ink.

Following the receipt of this letter, the question of the nature of the benefit came up, and it was decided that a Thursday afternoon performance was the best shape it could assume. The regular machinery was then set in motion, and subscription lists and circulars were sent to professionals all over the country. On last Thursday the following telegram was received by Mr. Pastor:

WACO, Texas, Feb. 20, 1890.

Tony Pastor, Theatre, New York:

Who authorized a benefit given my husband? Answer to-night sure MRS. GEORGE KNIGHT.

This telegram was sent in answer:

His mother authorized Edwin Foy. I had nothing to do with it. Only to contribute my mite.

TONY PASTOR.

Mrs. Knight at once sent back the following dispatch

BREMOND, Texas, Feb. 21 '91.

Tony Pastor, Theatre, New York:

I positively forbid further procee dings about benefit for my husband, or I shall close my company and return to New York immediately. Answer quick, Mexia. MRS. GEORGE KNIGHT.

Mr. Knight's family were evidently not averse to the benefit for his sister sent the following letter to Mr. Russell, and on her arrival in this city last Saturday she expressed her approval of the arrangements, and her gratitude to these assisting:

PHILADELPHIA, Pa., Feb. 20, 1890.

Mr. Russell:

Shall I be able to see you on Sunday afternoon next? Hope to be able to go to New York at that time. I might write you but much prefer to see you.

Yesterday's *Clipper* made a statement of your kind efforts in poor George's behalf. We showed him the paper, and think he understood to an extent what is being done for him by his friends in New York. He has read the article over and seems so pleased about it.

Mother wishes me to say to you that she is deeply grateful for your kindness to George, and she also wishes me to express her sincerest thanks to you and to those who are associated with you in the matter. If you will kindly let me know where I will be able to meet you, and when, I shall be obliged to you. Very sincerely yours,

(For George S. Knight) JESSIE C. SLOAN,
Registry Department, Philadelphia Post Office, or 644 Marshall Street.

In referring to the proposed testimonial, and the attitude of Mrs. Knight regarding it, Mr. Pastor said to the MIRROR reporter:

"When we heard from Mr. Foy that Mr. Knight had been rambling about Philadelphia in complete and abject poverty we determined to do all in our power for him. Why he had not money enough to get a shave? It seems that when his wife went on the road he straggled off to Philadelphia, in a state of imbecility, from the same Retreat she speaks of. When the question of doing something for the comedian was proposed, I said I would subscribe and I did so, giving the sum of $100, while Evans and Hoey, Rice and Monroe, John Russell, Charles Thomas, Edwin Foy and Lee Harrison also contributed, all, I believe, the sum of $50 apiece.

"We were giving this benefit for Mr. Knight and when we went into it it was for the purpose of doing him good, and was entirely an act of friendship. When we received the last telegram from Mrs. Knight we talked the matter over and concluded that the benefit should be given to Mr. Knight's mother and not to Mr. Knight. There is nothing that I know of that can stop that."

Mr. Pastor was asked whether he would authorize an assurance to be telegraphed to Mrs. Knight that the money netted by the benefit would be held by him and used solely to defray the expenses of the demented actor, without passing through the hands of his family, who, by the way, are stated to be in poor circumstances.

He replied that he had decided not to handle the money received at the benefit at all, and that all who had offered him subscriptions he had directed to the Bijou Theatre. His own contribution he would send to Mrs. Sloan, and it would be announced at the matinee that the performance was for Mrs. Sloan.

Thus the matter stands. Mrs. Knight was opposed to the benefit, but in the event of its taking place she wished assurance that the money realized would go for the actual maintenance of Mr. Knight, and be restricted to that purpose solely. This guarantee those projecting the affair have declined to give, refusing to recognize the wife's plainly expressed and apparently reasonable wishes.

Mrs. Knight has been a loyal and devoted wife. During many years she shared her husband's prosperity, and when adversity and illness came she bravely set out to work for him. She has asked no help. Why her wishes are totally ignored by those who have in charge the benefit she has not solicicited, does not appear. Her request seems perfectly reasonable, and we think that her position as the actor's wife, is entitled to some little consideration. The people who have been asked to contribute for Mr. Knight will find it difficult to understand the announcement to be made at the Bijou that the money is to go to Mr. Knight's mother.

The letter referred to by Mrs. Knight in her dispatch had not arrived up to the hour at which THE MIRROR went to press last Tue day night. Its contents will probably explain the true inwardness of the evident friction between the actor's mother and his wife.

IN THE COURTS.

MR. MEADE'S SENTENCE SUSPENDED.

James H. Meade, the manager of the Bluebeard, Jr. spectacle, who was convicted before Judge Fitzgerald for permitting children under the age of sixteen to appear at Niblo's Garden, was arraigned for sentence last week in the Court of General Sessions. Mr. Meade's counsel, Charles W. Brooke, asked the court for a suspension of sentence in the case of his client. Assistant District Attorney Jerome agreed with Mr. Brooke that the case was a proper one for suspension of sentence. He said that Mr. Gerry of the society for the Prevention of Cruelty to Children, who had prosecuted Mr. Meade was also in favor of such a disposition of the case, as the purpose of the trial had been secured when a conviction was obtained.

Judge Fitzgerald said the only question in the matter was whether the children in the performance were under sixteen years of age, and whether the performance was a theatrical exhibition. Of course, there appeared nothing in the evidence that would prove that any wrong was done the children, but they were exhibited, however, in violation of the law, and the jury found the defendant guilty. The voluntary action of the defendant upon his conviction in dispensing with the children in the performance showed conclusively that he intended observing the law in the matter. The Judge concluded his remarks with the statement that, in view of all the circumstances, he deemed it right and proper to suspend sentence on the defendant. Manager Meade was accordingly discharged.

EMILY RIGL'S SUIT FOR $5,000.

The suit of Emily Rigl against T. Henry French and Frank W. Sanger for $5,000 came to trial last Monday before Judge Truax, in the Superior Court. Miss Rigl testified that in June, 1888, Mr. French engaged her to play during the season of 1888-89 for a salary of $150 a week in New York city and $200 a week on the road; that she was to play the part of Marian in Mr. Barnes of New York, that she was instructed to get her dresses made for the part, and that she went to Paris for that purpose and spent a great deal of money. She said the season was to have begun Nov. 5, but upon request of the defendants she began the engagement Oct. 15. After the play had been running seven weeks at the Broadway Theatre the defendants notified her that her services would be no longer required because Mr. Barnes of New York was to be taken off. The defendants offered her the part of the adventuress in Little Lord Fauntleroy at $125 a week, and she declined it because it was a secondary role. She also declined an offer from them of $500 to cancel her contract. Miss Rigl says she told them that she was engaged for the season, and as the defendants refused to live up to the requirements of the contract she was compelled to bring a suit against them. Both Mr. French and Mr. Sanger testified that Miss Rigl had been engaged with the understanding that her engagement was solely for the run of Mr. Barnes of New York. The case was adjourned for further testimony until yesterday (Tuesday) morning. After counsel for both sides had summed up, Judge Truax rendered a verdict in favor of Miss Rigl, requiring Messrs. French and Sanger to pay her $3,674.35.

BIG BALLETS COMING.

Alfred Thompson arrived from Europe last week on the *Werra*. To a MIRROR reporter he stated that he had gone over to secure artists for the two ballets which he is writing for the opening of the new Madison Square Garden in June.

The programme for the inauguration of the hippodrome in the Garden is now completed. It will open on May 15 with a season of concerts by Strauss' orchestra from Vienna. After a fortnight of the concerts the ballet performance will be given in conjunction with the orchestral entertainment.

"The stage of the hippodrome," said Mr. Thompson to the reporter, "will be larger than that of the Metropolitan Opera House, and Benson Sherwood is now constructing it. The two ballets will be of totally different character, and both will be entirely original. I shall design the scenery, which Matt Morgan will paint, while Miss Fisher of London is making the costumes. The entire production will be a revelation to New York in the way of scenery and appointments, as it will be found to be quite unlike anything ever done here before.

"I have selected the artists for the ballet in Buda Pesth, Vienna, Paris and London. They are not only good dancers, but beautiful girls all under twenty-four years of age. The principal dancers are the best available—I can't name them yet. Several scenic novelties are to be produced, which are now in preparation. I have secured one of the best-known ballet masters in all Europe, and the music is now being written expressly for these works by a Parisian composer."

To Mr. Thompson is due all the credit for the introduction of the ballets at the new Garden. He proposed the scheme which was accepted by the Board of Directors. These performances will take place in the hippodrome, the theatre of the Garden not being opened until the Fall. The stage of the hippodrome will be a portable one.

PROFESSIONAL DOINGS.

MABEL DE BARIAN and other members of Myra Goodwin's company have arrived in New York.

AL. HAYMAN will sail for Europe the lattter part of March on a ten or twelve weeks business trip.

LOUISE CROLIUS has joined Fleming's Around the World in Eighty Days' company to play the part of Aonda.

IT IS said that the syndicate recently organized in this city is for the establishment of music halls and not dime museums.

THE He, She, Him and Her company played at Marlboro, Mass., last Saturday night to the capacity of the house.

FRANK BANGS is still confined to his rooms at the Sturtevant House. Arrangements are being made for a benefit at Palmer's early in March.

IT IS said that the Kendals have begun negotiations looking to the production of The Charity Ball under their management in England next seasen.

THE Kendals are to return to this country next season, opening their tour at the Fifth Avenue Theatre on October 13 for an eight weeks' engagement.

AT the Hyperion Theatre, New Haven, on Friday and Saturday, He, She, Him, Her will be presented. The piece goes to Proctor's Brooklyn Theatre next week.

O. C. GENTHER, manager of the Grand Opera House at Wheeling, West Virginia, wires that The Devil's Mine opened at his theatre to a packed house on last Monday night.

HENRY DOBLIN and Charles Dickson, the authors of The Schatchen, have just completed a new American comedy entitled The Congressman. It is to be read to Nat Goodwin this week.

WALTER ALLEN, stage manager of the Emma Abbot Opera company, signed a contract with Manager Sam Fort last week, and will go out next season as leading comedian in the company supporting Lotta.

THE new Chromatic Programme Bulletin of New York Amusements, gotten out by the chromatic Barton Key, is a vast improvement over the London sheet of which it is an imitation. It is handsomely lithographed, and attracts attention.

SEVERAL managers who have been mentioned as participants in a fund to pay James H. Meade's expenses in an effort to appeal from the decision in the case of the Bluebeard, Jr., children, state that their names were used without authority.

CHARLES DREW has joined the Henderson Gondoliers.

THE IRISH CORPORAL is the title of a military comedy which is attracting attention from the fact that several judges of such matters have given it a hearing and are loud in its praise. It is said to combine the popular war element with an abundance of rollicking Irish comedy.

ROBERT DOWNING and his wife, Eugenie Blair, paid a flying visit to their home at Beaming, D. C., last Sunday and this week are playing the larger towns of Pennsylvania. Mr. Downing intends to devote the remainder of the season to Saumet's Gladiator exclusively.

MR. AND MRS. KENDAL'S first week at the Fifth Avenue Theatre reached close to $11,000, it is said. Another week has been added to their season here. On March 9 they go direct to San Francisco. They will not appear again here, as they leave for England in May.

ACCORDING to a telegram from Chicago, published yesterday, Duncan B. Harrison, of the Paymaster company, was stabbed on Sunday night by another actor, H. Brinker. It is said that the heavy overcoat Harrison was wearing saved his life, the knife not penetrating deep enough to touch a vital part. Brinker is reported to be under arrest.

SYDNEY ROSENFELD denies that The Stepping Stone is to be taken off at the Standard Theatre in a few weeks. On the contrary, he intends continuing it much longer. With the changes made in the cast on Monday night the piece has been greatly strengthened.

W. K. PRESCOTT, the manager of the New Gaiety Theatre (formerly Dockstader's) will continue Three Only Daughters at that house for the present. On March 10, by arrangements with H. S. Taylor, he will produce the comedy, Kicks and Kisses. The cast will include William Gilbert, late of Daly's, Alf. Wheelan, Elvia Crox and Alice Vane.

THE annual ball of the A. R. Waterman Association which consists of the attachés of H. R. Jacobs' Lyceum Theatre, Brooklyn, E. D., will take place at Turn Hall on Thursday evening, March 20. The officers of the association are: President, W. C. Morrison; Vice-President, James Garbit; Secretary A. J. Pickens and Treasurer, William DeBow.

W. W. RANDALL has just finished booking next season's route of The Still Alarm company for Joseph Arthur. The season opens in Chicago at the Haymarket Theatre on August 25, and includes a ten weeks' season on the Pacific Coast and a tour throughout the Southern States, in both of which territories The Still Alarm will be seen for the first time. Mr. Arthur is contemplating a production of the play in France and Germany.

DORE DAVIDSON asserts that the Guilty Without Crime company was not stranded as reported. Even if the trouble at Wilkesbarre, Pa., had not occurred he had intended to close the season on Feb. 22, and he had thus only withdrawn the company from the road one week sooner than that date. He says that he and Ramie Austen will take out a company to play Guilty Without Crime on March 24, and that they will fill their week's engagement at the People's Theatre, New York, during the latter part of April.

MRS. WEBER, Mr. and Mrs. Lander, and Messrs. James, Martin and Dunn, of the Rose Coghlan company, were slightly injured in a runaway accident at midnight in Lyons, N. Y., on Sunday the 10th inst. The horses attached to an omnibus ran away before the driver could mount the box, while none of the passengers were aware of the driver's absence. When that fact became known by the vehicle bumping into trees along the road, there was a scramble to get out. Fortunately the team was stopped, without doing any further injury than shaking up the passengers.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Alcott, Gypsy	Greaves, John L.	Moss, W. S.
Ashlin, Wilfred	Gill, Mr.	Norton, John W.
Anderson, Wm. C.	Giraid, Florence	O'Brien, Annie
Arthur, Joseph	Grey, Miss J.	Ong, Major
Ames, Amy	Gullan, Campbell	Pratt, Charles
Adams, Jr., Annie	Herrmann, Prof.	Physioc, Joe
Adams, Geo H.	Haverly, Burt	Paul, Oliver
Allen, Kate B.	Hawthorne, Nellie	Petrovsky, Marie
Bennett, C. D.	Hall, N.	Price, Sallie
Backus, F. F.	Husted, H. E.	Paul, W. H.
Bland, Mrs.	Hayman, David	Padgett, J. C.
Benton, Irene	Hatfield, Joe	Parrish, Edwin
Bernard, Adolph	Higgins, E. A.	Payne, Addie
Brady and Tannehill	Holmes, Chas. N.	Phillips, Harry
Burbridge, C. J.	Dudson, Al pk'ge	Rutledge, Lucille
Barnum, Marie	Hartmann, C. Sadie	Rochester, W. F
Boag, Wm.	Kichi	Rhea, Mlle.
Buchanan, Mrs. A. F	Hopper, Wallace	Ray, Ed
Cross, E. J.	Hart and Hand	Redmond, D. H.
Coleman, J. J.	Harrison, Louis	Roberts, Florence
Coffin, Harry	Harold, W. A.	Russell, Marion
Carpenter, Annie	Heritage, Clarence	Schultz, E. D.
Cummens, Ellen	Jones, L. C.	Shedden, A. J.
Campbell, Isabel	Jarrett, H. C.	Sweeney, Carrie
Cottrelly, Madame	June, George W.	Stringham, Mrs. S.
Cooper, Chas.	Jones, E. C.	Sargent, Henry
Clifton, George	James, Louis	Sheridan, Jno. J.
Cook, Hovey	Jeffries, Maud	Sprague, Estelle
Coote, Bert	Johnston, W. J.	Stephens, Walter
Connor, Frank	Jerome, Lillian	Stinson, Fred.
Carpenter, Ruth	Kusel, Jule S.	Swift & Chase
Cheatem, Kitty	Kendall, Ezra	Sully, Daniel
Curtisse, Blanche	Kemper, Collin	Shea, Wm
Craig, D. R.	Kimball, Grace	Smith, D. D.
Dauvray, Helen	Kyle, George	Sheldon, Harriet W.
Daly, Carroll	Kronold, H.	Shelton, Lee
Durham, Sidney	Lewis, Arthur	Stevens, Harry
Drew, Sidney	La Verne, Lucile	Tyler, Odette
Dorner, A. C.	Lockaye, Walton	Tyler, Mrs. F.
Dell, Wm.	Lorraine, Lena	Talbot, Fred
Deverill, May	Leonard, G. Herbert	Temple, Miss C. W
Dunne, J. W.	Love, H. F.	Tillotson, W. W.
Dixon, Fred	Lane, Agnes	"Upside Down" Co.
Davidge, Wm.	Langdon, Johns	Mgr.
De Lang, Louis	Lincombe, Nellie	Utter, W. C.
Dean, J. C.	Lynch, Mark	Varian, F. C.
Dittman, C. H.	Leach, Steve	Varrey, Collin
Doyle, John E.	Leeor, Mollie	Vernon, D. S.
Davis, Tom	McCay, Charles	White, Thos. E.
Davids, Georgie	Marretta, Allene	Washburn, L. W.
Edgar, George	Mansfield, Alice	Williams, Dan
Elton, Alice	Moriarty, Marcus	Wolston, Lelia M.
Emmet, Grace	Maurice, J.	Williams, Gus
Ellson, Jennie	Meade, F. Gordon	Wilcox, Josephine
Edwards, W. H.	McGrath, Thos. H.	Wiley, Dora
Emerly, Edward	Mortimer, Chas.	Webber, Harry
Elliott, W. T.	Moore, W. B.	Wade, Fred
Fitch, H. C.	Murdock, Mortimer	Webber, E. L.
Flack, W. F.	Miller, George S.	White, Lavinia
Forman & Morton	Mattox, P. S.	Worth, Miss Sydney
Forsythe, Kate	Marriott, Charles	Wells, Girard
Ferris, R. D.	McCormack, London	Williams, Fletcher
Foster, Evalyn	Morris, Clara	Wainwright, Marie
Fox, J. W.	Mansfield, Richard	Woods, D. H.
Farrance, Miss L.	Malcolm, Florine	Wheeler, W. 49.
Gilmore, P. S.	McCollin, A. W. F.	Wilson, H. F.
	Marshall, M. A.	Young, Sam
	Manley, W.	

THE HANDGLASS.

It is said that Augustin Daly has abandoned his intention of buying a new hat next season.

† † †

The charity bawl is having a run at the Foundling Asylum.

† † †

The Howard Athenæum company report that while they were snowed in, out West they existed for four days on roles and supe.

† † †

A female cordwood trust, representing twelve good-looking girls engaged in a friendly wood-sawing contest is the principal attraction at a Chicago museum this week. Offers of marriage are pouring in upon the contestants from all over the country, the accomplishment of wood-sawing evidently striking the masculine fancy as a very desirable one.

† † †

The funniest thing in one of the comic papers for a few weeks back has been in the advertising columns. An attractive cut represents a young "sassiety" girl, features, costumes, etc., all indicating the caste of the Four Hundred. An equally patrician appearing man in evening dress stands beside her, while the statuary, hangings, etc., remind us of an interior by McVickar. This is the brilliant conversation which appears beneath:

"Oh! Mr. Jones, where did you get those lovely pants?"

"Why, Isabella, how can you ask? At Dinkleheim's, the tailor's, of course.

† † †

An ambitious Brooklyn costumer sent a pistol to a church entertainment where it was to be used to shoot the hero, and a few minutes before the mimic massacre took place it was discovered that the weapon contained six 32-calibre bullets, in good working order. The dramatic committee is now out with a gatling gun in search of the costumer.

† † †

One of the latest parodies on "the little peach" tells an equally affecting story of a young man who dies when rejected by his lady love, on account of the loss of his moustache. The last verse says:

"Under the turf they laid poor Lou,
Listen to my tale of woe!
And instead of grass, green whiskers grew;
And they had to be shaved
Every month or two.
Listen to my tale of woe!"

† † †

The naming of songs is getting to be a feat almost equal to that of writing them. Two of the latest artistic triumphs in this line are "There goes McManus!" and "When Casey Runs the Flat!"

† † †

A Washington paper contains the following rather ambiguous advertisement:

To Let.—A handsome suite of rooms suitable for actors, theatrical managers, agents, etc. Also a few rooms for gentlemen.

† † †

An exchange says: "Mrs. Langtry is convalescent. Only the good die young."

† † †

An English paper tells of an excited woman who, during the performance of a melodrama, threw her bonnet at the "villain" on the stage, who was strangling one of the characters. The applause following her action was uproarious, the most coming from the man who sat immediately in the rear of the bonnet.

† † †

It is reported that Barnum is bringing five hundred ballet girls to this country, and the *Herald* steps down from its intellectual perch long enough to say editorially: "'Tis true 'tis P. T., and P. T, 'tis, 'tis true."

† † †

A St. Louis man writes us to know "what is the value of a good baritone? What singers use to clear the voice? and Do they confine themselves to any particular diet?" This is a trio of questions that has taxed the ingenuity of our Query Editor, and he has "given up," and referred the question to the general utility department. There *are* good baritone voices drawing two and three hundred dollars a week, and there are others equally good, eking out an existence on twelve dollars. What singers use to clear the voice is also a puzzle. Some use lemons, others rye and rock, and many prefer plain rye, letting the rocking take care of itself. As to the diet most in use with singers, opinions are as varied as are their tastes. Some insist that to become a really effective singer one should live entirely upon raw eggs and oranges; but a celebrated tenor in this city has been discovered breakfasting on pie and appolinaris, and has sung his part the same evening just as though nothing had happened. We trust that these remarks may not seem vague to our correspondent and that he will be able to regulate his salary and diet according to our instructions.

James E. Cooper of Philadelphia, who was formerly a partner of James A. Bailey, of Barnum and Bailey, has purchased Forepaugh's Circus, the final arrangements having been made last Friday. The price paid has not been stated.

THEATRICAL LITERATURE.

Indianapolis, Ind., Feb. 11, 1890.

To the Editor of the Dramatic Mirror:

Sir.—Will you please advise me as to a course of study in order to acquire a thorough knowledge of dramatic art and the art of acting, to follow in consequence dramatic criticism. It is probable that I could answer a few questions relative to what I have asked myself, but I prefer to go according to your advice. Hoping you will answer me thoroughly to the point in what I am asking without an essay I am, yours truly, G. W.

Our correspondent can only acquire a practical knowledge of the art of acting by going on the stage in minor parts. For this purpose he should join some reputable company playing, or he can take a course of instruction in the dramatic schools of acting in this city.

The qualifications for a critic include a mastery of the dramatic department of English literature—the greatest literature in the world—with a knowledge of the French and the German. The curriculum, or a thorough course of study, would be as follows: Shakespearean Dramatists: Shakespeare, Ben Jonson, Beaumont and Fletcher, Massinger, Chapman, Dekker, Webster, Middleton, Ford and Shirley. The next great dramatic era occurs in the reign of Charles II., when the most brilliant comedies in the language were produced by Sir George Etheredge, Wycherly, Congreve, Sir John Vanbrugge and Farquhar. The polished satire of this school of comic dramatists was revived by Sheridan in The School for Scandal and The Rivals. The works of Rev. John Genest cover the entire history of the stage from the restoration of Charles II. down to 1830, and are published in ten volumes octavo. W. Clark Russell's "Representative Actors" covers from the sixteenth century to 1875 "Actors and Actresses of Great Britain and the United States," edited by Brander Matthews and Laurence Hutton, opens with the period of David Garrick and is brought down to the present time. This work is in five volumes octavo. Ireland's "History of the American Stage" is an accepted authority. The techical and historical dramatic works of Percy Fitzgerald are highly spoken of, as that author was one of the best informed and most industrious English critics of the present time. "Biographica Dramatica," an English work, contains memoirs of dramatists and actors from the beginning of the drama in England down to 1812, and is published in three volumes octavo.

Among the great critics and commentators the best text books for the student are as follows; Samuel Taylor Coleridge's "Lectures on Shakespeare." Coleridge was the first commentator who showed that Shakespeare was the greatest genius and most consummate artist that ever lived. Charles Lamb's "Dramatic Essays, with Commentaries by Percy Fitzgerald;" William Hazlitt's "Dramatic Essays;" M. Taine's "History of English Literature." and "Lectures on Art;" Schlegel's "Lectures on the Greek Drama." If the student is unable to read Molière, Corneille and Racine and Goethe and Schiller in the original, there are standard translations of these authors published in this country. "French Dramatists of the Nineteenth Century," by Brander Matthews, should also be read. Henri Van Laun's translation of the comedies of Molière is an excellent one, and is published in three octavo volumes by a Philadelphia house. English dramatists from the time of Congreve have taken suggestions or borrowed scenes and situations for their comedies from Molière.

The student can make a judicious selection from the above list of dramatic authors, and when he completes his studies he will have mastered the history of the drama from its rise in Greece down to Boucicault.

A SHAKESPEAREAN REVISION.

A speech of Horatio's in Hamlet, in the first act, beginning with the 112th line of the tragedy, which the commentators have invariably referred to as being obscure in meaning, and which is nearly always "cut" for stage purposes, is herewith revised and the revision submitted for criticism:

The Speech as Printed.

A mote it is to trouble the mind's eye.
In the most high and palmy state of Rome,
A little ere the mightiest Julius fell,
The graves stood tenantless and the sheeted dead
Did squeak and gibber in the Roman streets:
As stars with trains of fire and dews of blood,
Disasters in the sun; and the moist star
Upon whose influence Neptune's empire stands,
Was sick almost to doomsday with eclipse:
And even the like precurse of fierce events,
As harbingers preceding still the fates
And prologue to the omen coming on,
Have heaven and earth together demonstrated
Unto our climatures and countrymen.—
But soft, behold! lo, it comes again!

The Speech Revised.

A mote it is to trouble the mind's eye.
In the most high and palmy state of Rome
A little ere the mightiest Julius fell—
As harbingers preceding still the fates
And prologue to the Omen coming on—
The graves stood tenantless and the sheeted dead
Did squeak and gibber in the Roman streets;
And the moist star, upon whose influence
Neptune's empire stands, was sick
Almost to doomsday with eclipse.
And even the like precurse of fierce events
Have heaven and earth together demonstrated
Unto our climatures and countrymen—
As stars with trains of fire and dews of blood
Disasters in the sun—but soft behold!
Lo, where it comes again!

It will be noted that no words have been added to or taken from the text.

Sir Toby.

MATHILDE.

Oh, what shall I give to Mathilde?
To Mathilde in her silken gown,
With gems from the tips of her feet
To the top of her curly crown.
She has buckles, and shining bands
Of jewels for golden hair;
With such a store she needs no more
So what shall I give to my fair?

A kiss for her eyes of hazel,
For her eyes so deep, so true;
A kiss for her brow of marble—
For her red lips kisses too.

But what shall I give to Mathilde,
When the thrill of my kiss has fled?
For I would give my queen a gift
That may live, tho' I be dead;
That may live and linger with her
When her youth and her beauty fade,
When the sunshine of her Springtime
Is lost in life's twilight shade.

Oh, give her your heart's best love, then,
Give your heart's best love, say I;
For the memory of a true love
Will live forever and aye.

Helen Leavenworth.

CLEOPATRA.

It we woke to radiant Summer,
You and I—
Woke to hear the Niles' soft murmur,
You and I—
Woke to hear the boatman calling
At our side,
Woke to see the lotus falling
On the tide;
Would we deem it dreaming,
Or believe the seeming,
You and I?

Would the sudden light awaken
Us at last?
Would the present be forsaken
For the past?
Would we dare that life of pleasure
For its fame,
Trust our love's pure treasure
In its flame—
Burn our souls with passion
In the old barbaric fashion,
You and I?

Frances Haswin.

A SONNET.

Suggested by seeing an impassive audience.

As when returning from the Autumn world,
Where, in the haze of softly sunlit skies,
A cadence rings in every breeze that sighs;
Past fields of stubble, glittering like gold,
One gains and enters some cathedral old,
Whose long-drawn nave and lofty roof denies
The mellow sunshine entrance, and one tries
In vain, to resist its gloom, deep, silent, cold;
So must the most impassioned actor feel,
When hearers all their sympathy conceal—
So must the chill strike to his inmost soul
At faint applause that's given like a dole;
Nor can the greatest his best gifts unfold
To hearers that are unresponsive, cold.

H. O. P. E.

IN ASHES.

With a murmuring ripple the waltz begins,
Like wind blowing over the heather,
Heart to heart we madly whirl
In our last, last dance together.

Clasp me close, for the end is near,
While this plaintive waltz is sighing,
How should you know, since my feet keep time
And I smile, that my heart is dying?

You have forgotten that star-strewn night,
When the pale moon's silver splendor
Fell on your hair and clasping arms,
Your face, so strong, yet tender;

Your face, as it is bent to my hungry lips,
And gave me in fullest measure
The draught I craved for love's own sake,
That to you was idle pleasure.

I can smile in your eyes, tho' my lips are warm
With that kiss you gave so lightly,
And I see thro' the gaslight's yellow glare
The pure stars glitter whitely;

I can answer your jests, tho' my heavy eyes
With the tears unshed are aching,
And I know that this dance is a fleeting dream,
And sorrow waits on waking.

Throng to my lips, O, mirthless smiles,
And hide their tearful quiver.
There's a sound in that strain like the water's flow
'Gainst the moonlit banks of the river.

A tremulous whisper of half-sweet pain,
Of sorrow and gladness blended;
A sound like a woman's cry of woe,
When her brief love-dream is ended.

There's a passionate grief in that closing chord,
Hot tears lie wet on my lashes;
Our dance is done, and buried deep
Lie my heart's dead hopes, in ashes.

Georgia Waldron.

A QUESTION.

Sweetheart, 'tis idle now to say
That thou didst love but for a day.
'Tis all gone by—we both do know—
Somehow—I wish it were not so.

And I was first to strain the bond
That bound our loving hearts in one;
But you did gaily laugh and say,
"Why, I but loved you for a day!"

It may be so, and you are right;
Yet do you read your heart aright?
Could you have taught so well the way
To love—if only for a day?

Grace Huntington.

TO ——.

Why, I would give my very soul
To see you but once more,
To hold you in my loving arms
As in those days of yore.
To hear you say, "I love you, dear,"
In tones so sweet and low,
Would be diviner music
Than from angels' harps could flow.

* * * * * *

I have lost you, but there lingers
The dream of that glad time
When I was all in all to you,
And you were mine—were mine!

Fitz-Hugh Ludlow.

GOSSIP OF THE TOWN.

It is said that William Gill and Robert Fraser are writing a new piece for Evans and Hoey.

Margaret Mather played at the Bijou Theatre, Pittsburg, last week to the largest receipts that house has had this season.

Camillo Stubel and Florence Collins, of The King's Fool company, were married on Wednesday last in this city. Both are in the chorus.

Daniel Sully has engaged T. F. Mackay to direct the rehearsals of his new play, The Millionaire, and also to appear in a leading role.

James Aldrich Libbey writes that he and his wife, Kate Trayer, have resigned from the Conried Opera company, to take effect March 1.

R. E. Johnston, who formerly managed the Levy Concert company, has been engaged by J. M. Hill to take Nellie Bly on a lecture tour throughout the country.

The members of the original Gondoliers company, who are not in the cast of the opera at Palmer's Theatre, sailed for England on Wednesday last by the *City of Paris*.

Herrmann, the magician, has assumed the lease of the Gaiety Theatre in Brooklyn, and will reconstruct it as a medium-priced combination house, opening in September next.

T. C. Howard plays a comedy company through New England this Summer, in addition to his Edward Sullivan legitimate company. His present agent, John Haffel, will represent both companies.

William H. Magee, of the Francesca Redding company died of heart failure at Little Falls, N. Y., last Wednesday. The remains were sent to Philadelphia for interment.

Nanine Palmer joined T. C. Howard's company at Atlantic City, supporting Edward P. Sullivan and Rose Stahl. They turned people away at Trenton in Ingomar, and return later in the season and play a week of legitimate.

Steve Maley, of Charles A. Loder's Hilarity company, writes that he is not the "Maley" accused by John W. Free with having mis-managed the Nellie Free company. He says the manager referred to by Mr. Free is Edwin Maley who has but lately entered the theatrical profession.

Northampton, Mass., is to have a $100,000 Opera House, built by E. H. R. Lyman. The house will be 70 feet frontage by 142 feet in depth, and will have all modern improvements. Ground has been broken and the contract for the work awarded.

The employés of the Madison Square Theatre on Thursday last presented Walter Palmer, the assistant treasurer of the house, who was recently married, with a costly China dinner set, while the members of the company gave him a handsome silver punch-bowl.

The management of the Academy of Music are enthusiastic over the remarkable business done by Denman Thompson last Saturday (Washington's Birthday), when the sale of tickets broke the record. At the two performances of The Old Homestead there were fully 7,500 people in the house.

Thomas E. Shea's business on the road is reported by his manager, E. W. Varney, Jr., to be excellent. Mr. Varney has engaged F. L. Stempson to manage his theatre at Pittsfield, Mass. Mr. Stempson is said to have had great experience in theatricals in England, Australia and this country.

Admission to the entertainment to be given by the Edwin Forrest Lodge of the Actors' Order of Friendship at their rooms in the Broadway Theatre Building, next Sunday evening, will be by ticket only. F. F. Mackay will make a half-hour address to actors and a pleasant musical and literary entertainment will follow.

Subscription books have been opened and sixty per cent. of the capital stock taken for the establishment of the New York Gaiety Amusement company, an organization to control the dime museums and cheap places of amusement in this country. J. Sidney Goldsmith is the active promoter of the enterprise.

R. D. Maclean is very enthusiastic over his latest purchase, Spartacus the Gladiator." The printing for the play has been ordered from W. J. Morgan, the National Printing company, and the Chicago Bank Note company. Great preparations are also going on for the production of Marie Prescott's Cleopatra, which is to be inaugurated in this city before long at a Bowery theatre.

Signor Salvini will make his farewell appearance at the Broadway Theatre, beginning a two weeks' engagement at that house next Monday. He will appear five times each week. On Monday and Tuesday nights of next week as Samson, on Thursday as The Gladiator, on Friday as The Outlaw and on Saturday night as Othello. On Wednesday night and Saturday matinee Alexander Salvini will appear in A Child of Naples. Salvini prices will prevail except on the two off nights.

James A. Herne has just finished his new five-act comedy, Shore Acres. It is a story of real life on the coast of Maine, and its production will call for the presentation of four very elaborate sets, both new and novel. If properly done these stage pictures, Mr. Herne believes, will command unusual attention from the fact that they are departures in stage craft and graphic in realism. The story is said to be both strong and well told.

T. C. Howard, manager of Edward P. Sullivan, was obliged to cancel this week's date at Shamokin in consequence of the shutting down of all the collieries, and consequent temporary distress there. It is the first opportunity the company has had to lay off since March last, and they eagerly embraced the opportunity to visit their several homes. Mr. Sullivan reopens at Mahanoy City Monday next, on which date Lillian Rowley rejoins, together with little Bessie, the child actress.

LONDON NEWS AND GOSSIP.

London, Feb. 7.

Last Saturday night, George Alexander, formerly of the Lyceum and now leading man at the Adelphi, commenced his management of the Avenue Theatre on the Thames Embankment. Contrary to expectation, he scored what seems to be a success. When I say "contrary to expectation," I don't mean anything derogatory to the young Alexander. What I mean is that the chief piece he had chosen for this auspicious occasion had been so denounced by many concerned in clubs and pubs, and other places where they chatter, that the knowing ones all prophesied a failure. Prophesy without absolute knowledge is always risky, but it is even more so when based upon statements made by actors engaged in a forthcoming piece. They regard every play from the view-point of their own part therein and the piece becomes good or bad according to the amount of fat allotted them.

* * *

But now as to the play in question. This is called Doctor Bill and is a farcical comedy—of the pantomimic type, adapted by the formerly high-toned Hamilton Aidé from a somewhat ancient French piece by Albert Carré. Its story shows how a once gay young physician—now recently married and the very pink of propriety—is by the anxiety of his father-in-law for him (the Doctor) to pursue his promising career and by the prying of a lady-neighbor—also recently married—drawn into a very vortex of vice—or what looks unpleasantly like it. The newly-married lady—an ex-actress of much experience, arouses the suspicions of the doctor's bride, and—all in the way of friendship—promises to entrap the doctor into calling on her professionally, just to find out whether he is such a model as his wife claims. Presently, however, the doctor, nettled by the father-in-law having put a brass plate on the door, refuses to see any patients whatever. Whereupon a young dude, finding that the lady who has sent for the doctor is the deuced fine woman on whom he became mashed at a fancy bazaar, determines to personate the doctor (William Brown), and so gain admittance to the ex-actress' house. This he does, and is received in good faith, as the ex-actress has never seen Dr. William Brown—at least "not as she knows on." The sham doctor soon begins to be so amorous that the ex-actress pushes him into a dark room R., and sends for Mrs. Doctor Brown, intending to send her into the dark room to him. Mrs. Brown comes and eagerly rushes into the room, when, lo! suddenly comes Doctor William Brown himself, and finds that the ex-actress is an old mash of the *coulisses*. She, however, only knows him as Doctor Bill, and is ignorant of his real name. Presently she gleefully tells "Bill" of her plot regarding Mrs. William Brown. Also that she has put her in yonder room with her husband. Horror of the doctor! Fainting of the ex-actress. Doctor, in order to restore, seizes the key of the room wherein his wife is locked with the dude and puts it down the ex-actress' back. More muddling and mixing and same business *re* the doctor, who is presently put into a dark room L., whereinto his mother-in-law is also hustled later on. Rage and jealousy of father-in-law and ditto, ditto of the ex-actress' elderly husband, (a police superintendent), all extending with more ramifications far into the third act, when all is explained.

* * *

Dr. Bill is really very laughable and although I do not hold that it is quite so great as some would wish to make it appear, yet it is good enough I should say for a run of some months, more especially as a notice has got abroad that the play is blue in the extreme. This is not strictly accurate. What little blue there is is azure rather than ultramarine. For the most part, the piece owes its success to the unflagging energy and ability of the chief players, especially of the dashing Fanny Brough, as the maddened ex-actress, and of young Fred Terry (brother to Ellen) as Doctor Bill. The next best are Elizabeth Robins, an actress formerly of much Antipodean fame, Albert Chevalier, low comedian, formerly known as "Chivy," and the youthful Ben Webster, grandson of old Big Ben, of the old time Adelphi.

Doctor Bill is preceded by Fool's Mate, a pretty little costume piece (tempo 1685), written, and very smartly written, too, by F. W. Brougaton. In this the chief scoring is made by Fred. Terry, Nutcombe Gould and little Gracie Murielle, around whom the play is built. Gracie was the original representative of Editha's Burglar—of Editha, of course, and not the Burglar—in this country.

* * *

Recently I gave you hints as to the battle impending between your Miss Agnes Huntington and the Carl Rosa Light Opera company now running (in partnership with Horace Sedger) at the Prince of Wales'. Since I last mailed—when Agnes had just gone out of the bill of Marjorie—the breach has widened considerably and litigation looms large o' both sides. Agnes asserts that the management promised to have the music of Wilfrid (the tenor part) rewritten to suit her voice, a contralto and that the management didn't keep its promise and that she, after been worried in various ways, and finding the music likely to ruin her voice, resigned. Horace Sedger, on behalf of self and the Carl Rosa company declares that Agnes' statements are "misleading, inaccurate, and ungenerous" and threatens to prove in a court of law that Agnes acted ungraciously towards the management which as you know, is even worse than speaking disrespectfully of the Equator. Up to the last few days there were startling rumors of terrible legal warfare, but this morning it is whispered that something like a reconciliation has taken place. Anyhow, Agnes will, it is said go out to play Paul Jones with the Carl Rosa Provincial Light Opera company. This I know, that Messrs. Charles J. Abud, G. F. Bashford and Marcus Mayer have entered into a contract to look after all Miss Huntington's business and to send her touring, anon, in the land of her nativity.

* * *

I described to you the other day the failure of Cyril's Success at the Criterion. Now I have to mention that Mr. Wyndham has wired for the piece to be taken off, and for Our Boys to be put into immediate rehearsal to replace it as quickly as may be. It must be costing C. W. a good deal for wire lately in his direction to his Criterion *locum tenens*.

* * *

To-morrow (Saturday) night Miss Cissy Graham, actress, becomes also manageress, and starts business at Terry's new house with J. K. Jerome's new farcical matrimonial piece, New Lamps for Old.

* * *

Your Mr. W. J. Summers gained plenty of *kudos* by his impersonation of Jerry the Tramp at the Opera Comique on Monday night, and, indeed, worked so far upon the sympathies of his audience that when in response to the call of "Author!" he came forward at the finish, and said: "Ladies and gentlemen, I beg your pardon—but I am the author of A Noble Brother." Those who had intended to hoot and howl forbore to exercise their privilege and the trouble which had been anticipated happily fell through. Nevertheless it would be idle to say that A Noble Brother does not deserve condemnation. Except as a vehicle for the humors of Jerry, otherwise W. J. Summers—it is about as bad as bad can be. I don't know whether A Noble Brother has ever been played on your side, and hence cannot say whether there is any chestnut tinge in the local color which I shall furnish in my brief sketch of the plot. Some time last Fall, the piece was put on somewhere in our Midlands—Wolverhampton, I think, and since then has been well received on tour. As the Opera Comique season is but for a fortnight only, I opine the present production has been arranged with a view of getting some London notices before the piece starts on the road again.

* * *

There is considerable make-believe in the plot of A Noble Brother, and it is make-believe of an old and crusted kind. Jerry the Tramp, around whom the play is written, in his youth had a twin brother of whom he was passing fond. In the fulness of time the twin brother had a difficulty with a gentleman of his acquaintance, and the gentleman got the worst of it and handed in his checks. Jerry, considering that his brother's constitution was unsuited to prison discipline, took the responsibility of this murder or manslaughter, or whatever it was, upon himself, and in due course was sent to Sing Sing for life. After doing about seventeen years, he managed to escape, and going into business as a professional tramp, became much addicted to the utterance of noble sentiments and the absorption of tangle-leg. This is the position of affairs when the curtain rises upon Colonel Leigh's high-toned family party at Niagara Falls. The Colonel's daughter, Nana—Phœbus! what a name for an ingénue!—is being courted by a young F. F. V., whose front name is Jack, and she reciprocates. But Harry (the villain of the piece) has sworn that he must and will possess her and the big fortune she will inherit from the Colonel. Anon Jack asks the Colonel's consent, and the Colonel says he must first explain to him that Nana is not his daughter, though her supposed mother (Mrs. Leigh) is unaware of the fact. It seems that Nana's mother was a poor woman who died in giving birth to her, much about the same time that Mrs. Leigh's baby was born and died. (N. B.—Both events happened on board the steamboat *Magnolia*, during one of the periodical blowings-up of that ill-fated craft). Result obvious: substitution of live baby for dead baby during the time Mrs. Leigh was "out of her head." As a matter of fact, the Colonel doesn't know who Nana's father was, and thinking that "haply she may be the child of shame" he deems it only right to tell the high-toned Jack how things stand. Jack is clear-grit and says he loves Nana more than ever. Meanwhile the villain Harry has been listening behind a tree and has heard all. His mind is soon made up. He will find some scoundrel to personate Nana's father, who will claim her, and then the rest will be easy. But where to find the desired scoundrel? Ha! I have it. Jerry, the Tramp (who has just turned up perminkus-like) is the very man. Which in point of fact he is—but of this more anon. Negotiations with Jerry fall singularly flat at the outset, but anon the villain Harry recognizes J. as an escaped convict, and, sooner than be sent back to Sing Sing, Jerry consents to do his bidding.

* * *

So, by and by, Jerry turns up as the father, claims Nana and bears away to a log hut, much to the distress of all concerned—always excepting the villain of the piece. Here Nana, by some mysterious means, falls to reading her real mother's Bible, and finds therein a letter addressed by the dying mother to the child, who could hardly have been born at the time of writing—but no matter. Herein the child is told not to be ashamed of her father because he is a convict—for that he is an innocent man, and, in point of fact, A Noble Brother! All of which is very singular. Of course, Jerry really is Nana's father, and when he comes to know this he determines to make any sacrifice to save his daughter from the villain Harry. So he at once declares himself an impostor and an escaped convict, and is ready to go back to prison—when, in the nick of time, the twin brother (who has made a pile in the interim, or California, or somewhere), confesses all and dies, leaving all his property to Jerry. So Jack and Nana start to live happy ever after.

* * *

I have amused myself by tracing the genesis or evolution of A Noble Brother to Dennery and Bresil's L'Escamoteur, which made some noise at the Paris Gaité thirty years ago. It was promptly conveyed to the English stage by Gaston Murray and T. Hipkins as Magloire the Prestigitateur, under which title it was played at the Adelphi for about a month, while The Colleen Bawn was on tour. L'Escamoteur has also been done in England as Beaujolais the Necromancer and Jocrisse the Juggler, and for aught I know under half a dozen other aliases. But in all the leading idea is the same, namely, that the individual hired by villains to impersonate the ingenué's father turns out to be the real Simon Pure, and by his innate nobility of soul confounds their politics and frustrates their knavish tricks, to the general joy.

* * *

"Except to record that Summers seems to be a clever character actor, with both humor and pathos on tap when wanted; that Miss Ellen Bouchlo charmed everybody as Nana; and that Miss Clara Rose, who seems to belong to your side of the water, made a bright little sketch of the character of a hired girl, there is nothing more to be said about A Noble Brother. The writing is rot.

* * *

If the collapse of "the Opera Limited" and the consequent closing of Her Majesty's pantomime season has caused much distress among the poorer members of Her Majesty's company—which it has—it has at least served as a good opportunity for self-advertisement to various persons connected either directly or indirectly with the undertaking. A good deal is now being said about "the proverbial generosity of the profession," and the way in which "principals" worked to keep the show a-going. I happen to know that these encomia are somewhat overstated. If certain "principals" had been less eager for their pound of flesh, the poor devils who now go hungry might have had better luck. Of course one doesn't blame people for trying to get what is due to them. But don't let them make a parade of their philanthropy at the same time. First and foremost among these, of course, came the manager of the rival show at Drury Lane, who with Semitic shrewdness made haste to endeavour to figure in a sort of kind christian, friendly light by announcing that he would give a benefit performance for the sufferers—whereby of course he got an advertisement worth double the money. As to the rivalries or enmities of the brothers Harris, of course no one cares a jot, and whether Charles is a child of sweetness and light and Augustus a swollen-headed nonentity or *vice versa*, matters little to anybody but themselves and their personal friends. But it does matter that the reckless disregard of consequences with which the present undertaking was entered upon has had its legitimate result in dire disaster. If the suffering fell upon its prime causers it wouldn't so much matter. But it doesn't. They will still have their five square meals a day, their drinks proportionate, and other things—especially "other things"—concern which I may some of these days discourse to you. However it's no good going into these details now. As I said last week, I hope there will be searching inquiry into all the circumstances connected with the exploitation of the "Opera Limited" and that *justice* may be done to all concerned.

* * *

Yesterday afternoon the long-promised adaptation by Robert Buchanan of good old voluminous Samuel Richardson's Clarissa Harlowe was seen at a Vaudeville matinee. Apart from the question of the novel—which is seldom read nowadays—the story of Clarissa Harlowe is, of course, familiar to most of those whom I have the honor of addressing. If it isn't it ought to be, for America, like England, has had many adaptations shed upon it; one, you will especially remember, is by Dion Boucicault, and was written for Rose and Charles Coghlan. Here we have had many versions, especially during the last half-century, and even as late as last December, a version written by W. G. Wills for Isabel Bateman came out in Birmingham. Not to put too fine a point upon it, it was the sudden production of Will's adaptation (after having lain aside for about eight years) that caused postponement of the Vaudeville version.

* * *

The said vaudeville version is a very interesting and stirring version—that is to say, as far as three-quarters of it are concerned. The last of the four acts is so mournful and so full of sermonizing—nay, worse, stage-sermonizing, and you know what that means—that it utterly lets down all that went before. Buchanan has, like previous adapters, retained Richardson's gloomy ending, which is depressing enough itself, but this is led up to by so much cackle and cant that it severely tried the patience of yesterday's hitherto highly interested audience. If this act could by some means be remodeled, Clarissa (as it is now called) might hope for financial success, but not until then is there much chance in this direction. Winifred Emery was a charming and pathetic Clarissa, most artistic also. J. B. Thalberg, a comparatively new actor, came well through his terrible ordeal as the fascinating-and-deadly seducer, Lovelace; and Thomas Thorne showed true humor and pathos as Belford, an afterwards repentant pander, who is generally called MacDonald. Thorne's is a fine part up to the finish of the famous drugging scene in Act III, after that he has lots of talk, religious and otherwise, but like Vesuvius, there is nothing in it. Barring this, Clarrissa is in its dialogue, far above the average adaptations of this much-adaptated book. Fred Thorne is good as MacShane, as a liquor-loving libertine and mock-parson. Little Mary Colletta the daughter of Charles, was bright and pleasing as a faithful servant, and Thorne's nephew. Frank Gilmore is a dashing Aubrey, but as Soames, a whining dotard, who speaks perhaps twenty lines, Winifred Emery's husband, Cyril Maude, is wasted. Clarissa was so well received that it at once goes into the evening bill.

GAWAIN.

ADVICE TO YOUNG ACTORS

Who instruct themselves through the columns of The Mirror.

Don't imagine that because you are at the bottom of the ladder you will always be there.

Don't hope for too much the first season, for it is generally only the stepping-stone to better things.

Don't disagree with the manager, especially if he weighs more than you do. To have won the good-will of your fellow actors and associates is to have something you can't buy.

There are times when it seems that everything goes wrong, but be happy in the knowledge that it can't last forever.

Don't drink. If you have genius it will dim its lustre, and, if you haven't, it will not aid you to acquire greatness.

Don't rely on managers that "blow" or your hopes may follow suit in an ascending manner.

Don't forget that to win success you must deserve it.

If you have youth, ambition and good looks you have much in your favor; if you have not, try to make your acting so clever that no one will wish you other than you are.

Don't think because you fill an inferior role that you can't show the talent you may possess; for there is where it's least expected and most gladly welcomed by the audience.

Don't copy any one. Be natural, and then if you win fame you'll have the pleasure of knowing you did it all yourself.

Don't spend everything you make. There may come a rainy day, or a chance for you to better your opportunities if you have something laid away.

PETER PAY.

ADELE FROST, who is presenting a repertory of standard dramas throughout the country, has of late considerably strengthened her company, which now includes Edmund Collier, Myron Leffingwell, Edwin Phillips, John F. Ryan, Clement St. Martin, A. P. Maddox, Thomas Leonard, Kate Bartlett, Mary Maddern and Mabel Leonard. Miss Frost is now touring the principal cities under the management of John M. Hickey.

ALBERT STRITT, OPERA SINGER OF THE HAMBURG THEATRE.

Having by actual use, convinced myself of the beneficial effect on the impaired voice, by the use of SOZODONT MINERAL PASTILLES, I recommend them to all my colleagues as heartily.

By all Druggists at 25c. and 50c. a Box.—Cos.

INTERESTING COMMUNICATIONS.

MR. HERNE'S REJOINDER.

DORCHESTER, Feb. 16, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Your editorial entitled "A False Beacon" does not do me justice. It is evident that you have founded it upon the condensed account of it contained in your journal, in which the demonstration was necessarily omitted. Moreover the subject of "The Single-Tax in its relation to Art and Literature" was not the one upon which I spoke on that occasion, but was the theme of Prof. Hamlin Garland's address. And I must say that the verdict of the actors present, was, that he handled the subject in a scholarly and forcible manner. However, I am ready to show such relation, now or at any other time. I did urge certain principles of humanity, which are admitted by all broad political economists, which are patent to every thinker, and which the Single Taxites are endeavoring to force the world at large to acknowledge and practice; and one of their methods is by denying the exclusive or individual right in the ownership of land. It pains me to hear a man as fair-minded as I believe you to be, characterize the life study of such a scholarly Philosophic-Humanitarian as Henry George, as "Mr. George's Pet Idea." So far from the fundamental principle of the single-tax, the fact of the earth being a natural element—and belonging to all men—being a pet idea of Mr. George, it has occupied the thoughts and been demonstrated in the writings of all philosophers for centuries—I may say from Christ down—and has been severally advocated in modern times by John Stuart Mill, Thomas Jefferson, Thomas Carlyle, Herbert Spencer, Henry Morely and others. All that Mr. George claims is that he has solved the problem of how to prevent the further usurpation of the property of the community by individuals, and how to get back that of which they have already been robbed (forcibly in the Feudal age, legally in ours) without resorting to force and robbery in return. This, he says, the single-tax—which is a tax on the site values of the land—not on the land, mark that, but upon the site values of the land; values created by the communities at large, and which therefore belong in common to the creating communities, will do.

I have not forgotten the wide variations in the *genus homo*. Being an individualist, as are all believers in development, I am fully aware of the distinction in gifts and capacity. Also that it would not be well, even were it possible, which it is not, for all men to be equally gifted or equally *rich*. But I claim that all men should have equal access to natural opportunities; that no man should be protected by law in the privilege of using the gifts of nature to the detriment of his fellow man. So far from not taking into account the inevitable and incessant war of nature, I never forgot that the single-tax philosophy, as Herbert Spencer himself has demonstrated ("Political Institution," chapter on Property), is the logical sequence of the doctrine of evolution, which is, that all men born into the world are endowed by nature as equal heirs to her bounty. This alone would put men on the same plane of equality with regard to other men as are the other animals with regard to their fellow animals.

Prof. Sumner, of Yale, a very able man in arguing against the single-tax, believed he had effectually settled it, when he said: "Man, at birth, has no more rights to the earth than has the young rattlesnake when it is born into the world."

Prof. Garland said in reply: "I accept that issue. Will you concede to him the *same* rights? The young rattlesnake, when it comes into the world, does not find all the cosy swamps taken up by some monopolistic rattlesnakes who happened to get here before it did, and who stand armed with a mortgage or deed to charge the new comer a rental for a piece of swamp in which to live."

How is it with man in this regard? How is it with the children of to-day? How will it be with the millions of the future, if the special privilege of land ownership be permitted to go on unchecked. Twenty-five thousand men to-day own one-half of the wealth of these United States; 250,000 men own ninety per cent. of the wealth of these United States. The moment that evolution teaches that there is no divine right of kings—that there is no divinely-appointed ecclesiastical authority, at that moment it declares, as Mr. Spencer stated, that men are equal in the eye of nature.

Mr. Darwin nowhere says anything about the "survival of the fittest" in the sense in which you use it. The "survival of the fittest" in the Spencerian or Darwinian sense, means the closest adaptation to environing conditions, and does not necessarily mean the æsthetically fittest or morally fittest. As a matter of fact, Mr. Spencer states again and again that nature is absolutely immoral. Nature is neither æsthetic, malignant nor pitiless, and the organism which she at any moment produces is one fittest in the sense of the more or less perfect adaptation. If you mean by fittest, the man or play best adapted to the time, without regard to what is morally or artistically best, I will agree with you on that point, and then, if you hold to the scientific law of evolution, it must appear that conditions very largely make the actor and the play of which you so emphatically complain. Therefore, any enactment or any reform which will better conditions, will better the art and the artist, hence the connection of single-tax, which is a reform calculated to better condition—to the art and the artist—is apparent.

My quarrel is not, as you assert, with the Creator; but *is* with existing unjust laws, which are mainly relics of the barbarian and the feudal ages. I laid special emphasis on that point in my argument before the actors. I distinctly stated that "War and Man alone is responsible for existing conditions and War alone can and must adjust them." I have no quarrel with Nature—or the Creator as you call her. Nature is bounteous; Man is the monopolist. Nature recognizes no title-deed to her gifts; she gives freely to labor and to labor only; the robbery sets in afterward.

The single tax is not a scheme to benefit the common laborer only, but all labor, whether that of pen or plough, of brain or brawn. It recognizes no class distinctions except the producing and the nonproducing classes. It does not endorse the principle of organized labor,—that being essentially a principle of monopoly. It espouses the cause of all labor organized against monopoly, and as labor does not alone consist in the digging of a ditch, neither does monopoly alone consist in the owning of a gold mine. The single-tax sympathizes with all struggling labor, organizd or otherwise, but it does not endorse all the methods employed, for it knows that many of the methods will not achieve the end at which they aim. The province of the single-tax is to *free* not to *protect*. There is no combat between organized labor and organized capital. The combat is between labor and capital combined against organized monopoly, and in that battle the single-tax fights on the side of the combined forces, labor and capital. Let me ask you why does labor organize at all? Is not the organization of labor the birth of a parent condition? Is it not forced to organize to better equip itself to war against that environment or condition which is endeavoring to hold it to subjugation?

I do not assert that the common laborer is most deserving of sympathy or help. But, as Mr. George so finely said: "To raise the wages of the common laborer will raise the level of all professions and callings, just as raising the level of the ocean would raise the level of the bays." So I say that the question is one of supply and demand (not of oversupply, but of under-demand). Make it possible for your common laborer to become an intelligent purchasing agent, and you at once call into requisition the skill of your vast army of middle classes, and that by the prosperity of the middle classes the arts—the dramatic art especially—must profit. Does this or does it not show a connection between labor and art? Do you not know why the great army of middle-class men and women engaged in professional and mercantile pursuits are paid less than the carpenter, the mason and other mechanics? It is because of the *indignity* of labor, an indignity placed upon it by the extremes of wealth and poverty; labor having no voice in the vast wealth it creates, it has come to be considered a degradation to be called a laborer. Hence the professional and mercantile and other pursuits offer an asylum to those who have not the physical or moral strength to accept the term laborer and all it entails, and are in consequence overcrowded. This is again a natural result of a diseased condition which the single tax will cure.

Your statement, that "at no time in the world's history and in no part of the world has labor been so liberally rewarded as now and here," is not a true one. The fact being that the product of labor to-day is immensely greater than ever before. The labor of one man to-day being equivalent in the work of production, in many cases, to the labor of from twenty to five hundred men fifty years ago. And yet the wages of labor to-day, as stated by Carrol D. Wright, is about eighty cents per day as the average. Relatively the increase of wages so far from being proportional, has been a mere matter of sixteen to twenty per cent; and it is questionable (the rapid rise of rents, the price of fuel and other necessaries being taken into consideration) whether there is any increase. In other words, while labor's product has enormously increased, labor's share in the product has fallen to less than eighteen per cent., as stated by Carrol D. Wright.

The artist as a wage-earner: There may be painters, poets, sculptors, novelists, musicians and actors who set no wage value on their art, but I do not happen to know one. Certain it is that the leading lights of the dramatic world—and I mean in the truest artistic sense the leading lights—already endowed with a large share of this word's goods largely unearned increment (as well as of Heaven's gifts), still find it pleasant to ply their art, even in the one-night stands, with all they entail—and every actor who reads this will realize that fully. Why? For art or for wages? If for art, why put the tickets at advanced prices?

Average actors (good or bad) are not paid relatively better than average clerks or salesmen. When you take into consideration the limit of the actor's working year, the expense of hotel life, the outlay necessitated by continuous travel, as against the fifty-two-week working year, the domestic life and the limited necessary outlay of the clerk, the balance is not on the credit side of the actor's book. Being a subscriber as well as an admirer of THE DRAMATIC MIRROR, I, of course, read—carefully read—the "Summary of the Theatrical Situation," and while I admire its completeness, I cannot accept the causes given for the depression which has rendered the summary necessary. I believe that the microbe of the disease in our art is to be found in our imperfect social system, and that the one way in which we can restore the health of the drama is by destroying the microbic germ of the disease. The single tax would do this by destroying land monopoly. I did say "free the common laborer and he will grow equally with any millionnaire. I say so still. I hold that the brain is relatively like any other organ or member of the body. If not called into active use it will atrophy; if used, it must grow. I don't ask for an equalization of anything but opportunities. I say grant free opportunities to all, and let capacity do the rest. But until you do grant equal opportunities you cannot have a survival of the fittest. I am not alone in my idea that the common laborer may become an art-patron. Felix Adler realizes that fact, hence has inaugurated a series of art concerts, led by no less an artist than Walter Damrosch, free to the laboring classes, and says that he does so not alone as a blessing to these poor people, but in the interest of music as well, believing that it is only necessary for these people to be able to hear good, true music to make them music-lovers, and thus music patrons—art patrons.

I keenly appreciate your pleasantry—for pleasantry it must surely be—in referring the actors for a digest of the single tax and the results of its adoption, to the statements of a man who either does not know the first principles of the single tax, has never read one of Mr. George's books, or else wilfully perverts the great truths contained therein. Mr. George needs no defender in me; he has gained the respectful attention of all scholarly opponents throughout the world. His "Progress and Poverty" is an acknowledged classic in modern literature. I respectfully refer the actors to its pages for the true principles of the single tax.

As a final word: Professor Garland and I stand ready to meet the actors at any time, a proper place being, of course, provided, to further discuss this question, and in the event of such meeting earnestly request your presence.

Fraternally,
JAMES A. HERNE

ABOUT MR. WOOLLETT.

NEW YORK, Feb. 24, 1890.

To the Editor of the Dramatic Mirror:

SIR.—When two persons find it quite impossible to agree upon a subject, I suppose the wisest thing each can do is to hold fast to his own conviction. I am certain that Mr. Edgar S. Werner, whose note in last week's MIRROR I have just read with some curiosity, and which is a rather useless attempt made at a very late day to depreciate the beautiful talent of Mr. Sidney Woollett, will never be led to see his errors by anything I may write. Nevertheless, I feel that it is my duty to the MIRROR to acknowledge that I alone am responsible for the eccentric statements printed in your journal over the initials "G. E. M."

I do not invite Mr. Werner to a controversy. On the contrary, I am glad to permit him to enjoy his opinions in the elegant seclusion of the *Voice Magazine*. But I may be allowed to suggest that, even if Mr. Woollett's enunciation is slightly affected by what is known as the "Northumberland burr," even if he is not implacable in other respects, even if he is less an elocutionist than a man of feeling and imagination, there has been considerable unanimity in the decision that he, more than any other man in the country, succeeds on the platform in illuminating and interpreting the great poems of great poets.

I have much respect for Mr. Werner's judgment. But I have also respect for the judgment of such observers as Mr. Winter of the *Tribune*, Mr. Dithmar of the *Times*, Mr. Towse of the *Post*, and equally in the judgment of the most skilled critics of Boston and London.

In this instance, too, I may confess, I have some confidence in my own judgment.

It strikes me that Mr. Werner must confine his reading to the valuable columns of the *Voice Magazine*.

Respectfully, G. E. MONTGOMERY.

AUSTRALIAN NOTES.

SYDNEY, Jan. 20, 1890.

THEATRE ROYAL: Williamson, Garner and Musgrove's annual Christmas pantomime of Aladdin, with Jennie Lee, Slade Murray, George Walton, Violet Varley and the Bonhher Brothers in the cast, is the last pantomime seen here for years, and has done a large business.

HER MAJESTY'S THEATRE: George Reynold's Christmas attraction, Midsummer Night's Dream, still draws well, large and fashionable audiences continuing to patronize this excellent play, which is staged and acted in a highly satisfactory manner. Nothing underlined at present, notwithstanding the piece has already run four weeks.

CRITERION: Brough and Boucicault are still pinning their faith to their last year's piece. Friends, with which they have done enormous business for the past thirty nights. The play is handsomely put on and the characters are interpreted by the cream of Brough and Boucicault's company, who have the only genuine comedy company in all the Australian colonies.

SCHOOL OF ARTS: Fifth week of Harry Rickards and company in variety bnsiness. The present programme entitled In a Fog. Business is excellent and the company is a clever one. Business manager W. A. Jinkins is beaming with smiles and Harry Rickards jubilant.

OPERA HOUSE: Fred Hiscock's Minstrel and Variety company still continue here. Their first part is equal to any yet heard, their comedians good, their farces new and hilarious, consequently everybody goes away happy and making up their minds to come again. The business is the best on record in the minstrel line here.

Much regret is felt here both in theatrical and sporting circles at the untimely death of James Allison, who for a number of years was associated with the late Sam Lazar, Fred Hiscocks, and lately with George Reynolds, both in this city and the sister colony of Victoria. He left us a few months since in the enjoyment of the best of health and spirits, with the intention of inducing several American companies to pay us a visit, and but a few days ago a cable dispatch announced his death, which will be a great loss here.

Little Lord Fauntleroy company follows the pantomime at the Theatre Royal, and in turn will be succeeded by Williamson, Garner and Musgrove's company in The Silver Falls.

The McMahon Brothers have leased the Criterion Theatre to re-introduce J. T. Sheridan early in February.

MELBOURNE.

JAN. 18, 1890.

PRINCESS' THEATRE: Williamson Garner and Musgrove's company in That Doctor Cupid made a tremendous success, large and brilliant audiences assembling each evening since the opening night, December 26. William Elton as Doctor Cupid carries the piece and its success is mainly due to him.

ALEXANDRA THEATRE: Alfred Dampier and company, supported by Lily Dampier and Katherine Russell returned to this house December 26 and selected a first-class drama entitled Judge Not, which has filled the house up to date. This is a first-class piece, well acted and staged and is spoken of as being in for a long run.

OPERA HOUSE (McMahon Brothers, lessees): John F. Sheridan, the original Widow O'Brien in Fun on the Bristol has appeared here since Boxing Night to overflowing houses; in fact the proverbial success attending the piece is the talk of Melbourne, considering it has been revived so many times. Mr. Sheridan as the Widow keeps the fun going from the rise to the fall of the curtain. The company leaves early in February for New South Wales.

VICTORIA HALL: Harry Friedman's Variety company is, as usual, drawing largely.

ST. GEORGE'S HALL: A very good company, headed by Harry and Charles Cogill and Harry St. Maur are presenting burlesque and variety to good business.

THEATRE ROYAL: Williamson, Garner, and Musgrove's Christmas annual Cinderella in the Little Glass Slipper still continues. The piece is lavishly staged no expense being spared to make it a success, but the receipts have not reached the expectations of the firm, the cause being, I believe, that the piece was so recently produced by the same firm when it achieved the enormous run of fourteen weeks. It is to be withdrawn at no distant date.

The new Bijou Theatre is to be re-opened at an early date.

H. H. Vincent, who has been general business manager for Williamson, Garner, and Musgrove for a number of years, secedes from the firm at Easter and proceeds to England, *via* America.

Frank Therorton, of Private Secretary fame is in New Zealand likewise Frank Lincoln, and Charles Warner, all playing to good houses.

W. A. R.

LETTERS TO THE EDITOR.

A MUDDLE IN PENNSYLVANIA.

WASHINGTON, Pa., Feb. 13, 1890.

To the Editor of the Dramatic Mirror:

SIR.—We occasionally see in your paper mention of trouble with theatres and companies over conflicting dates. The practical impossibility of two companies giving a performance on the same evening in the same place, was actually demonstrated to me to-night for the first time in my career in this bustling little town of Washington, Pa. The circumstances of the case, involving as they do the peculiar laws existing in this place and their very remarkable administration by the powers that be, are worth recording for the enlightenment of managers of companies traveling this way.

The Opera House here is owned by the borough of Washington and controlled by the Chief Burgess, who rents only to persons who desire to use the house. The law here is that a rental contract to be valid requires that the rent must be paid when the contract is made. In other words, the one who pays first is entitled to the date, legally.

Mr. Will B. Post, the bill-poster, is the sharing manager. I contracted with him for the appearance of Mr. George C. Staley in A Royal Pass, on this date, Feb. 13. On Feb. 6, my agent was here and made the arrangements, and, on the same day Manager Post rented the house, and complied with the law by paying the rent at the same time. Mr. Post received a receipt for payment of the rent.

A company, called Waite's Comedy company, had previously booked, through the Treasurer of the borough, five nights of this week, which included my date, but did not comply with the law by paying the rent at the time of booking. This company arrived here Tuesday, Feb. 11. The manager then tendered the rent for the five nights. It was accepted, and he was given a receipt in full.

Both receipts given for rent were duly approved by the Chief Burgess. Mr. Post, upon hearing that Waite had received a receipt for dates, including our night, went at once to the Chief Burgess, who on discovering the mistake he had made, told Mr. Post that he, having paid his money first, was entitled to the night, and that his date was secure. Manager Post at once took the train for Wheeling, feeling that I would hear some rumors of anticipated trouble. He came to assure me that there would be none, as he was promised protection by the Burgess.

On arriving here this morning I found that for some unaccountable reason the Burgess had changed his mind, and had instructed the janitor to forbid A Royal Pass possession of the house. Mr. Post applied for an injunction to restrain the Burgess from interfering in carrying out his contract with me. The injunction was refused. Mr. Post was unable to fulfil his contract with me, although he tried to obtain possession of the house, which he was legally entitled to. Our advance sale indicated a packed house. I have held Mr. Post for my percentage of the utmost capacity, and he in turn has brought action against the city to recover damages sufficient to cover all losses.

The Waite Comedy company, with brass band and orchestra and a silver-pitcher-prize-drawing accompaniment, held the board at 20, 30 and 40 cents admission, presenting M'liss, which they advertise as the play made famous by Miss Pixley. I see you have an "ad." warning managers against allowing any piratical production of this play. I will say for the benefit of Mr. Fulford that the borough of Washington is amply able to settle damages. Van the Virginian and Phœnix announced for future performances.

Yours truly,
HARRY DOEL PARKER.

A WELCOME VISITOR.

SAVANNAH, Ga., Feb. 21, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Permit me to thank you for the kind things you have said in my behalf upon several occasions in reference to the cowardly attacks upon me in Texarkana. THE MIRROR, in all our wanderings, which have now extended over 26,000 miles, has always been a welcome visitor to all of us.

Yours, very truly, FRITZ MORRIS,
Business Manager Little Lord Fauntleroy company.

CHARGED WITH SENDING BOGUS TELEGRAMS.

SHELBYVILLE, Ill., Feb. 20, 1890.

To the Editor of The Dramatic Mirror:

SIR.—On the 12th inst. the Alonzo Hatch Opera company appeared in Pra Diavolo to a large but dissatisfied audience. Their repertoire includes Erminie, Bohemian Girl, etc. Have they the right to these operas?

Their conduct through this part of the State has been very strange. They played Pana on the 13th instant, and on the 15th Mr. Parker, manager of our Opera House, received a letter from the manager of the Opera House at Pana, thanking him for his telegram of recommendation, and requesting him "not to recommend any more companies to Pana." This was the first Mr. Parker had heard of such a telegram. A forgery somewhere! Yesterday (19th instant) Mr. Parker received a similar letter of thanks from the manager of the Tuscola, Ill., Opera House. Another forgery! This is their scheme of booming their show.

The managers at Pana and Tuscola are also very angry about the contracts made by this company. They played Pana for a guarantee of $150. At Tuscola they contracted for a guarantee of $150 and 50 per cent. of all over $265. They played here for 75 per cent. of gross receipts. The admission at Pana and Tuscola was $1, while here it was only 50 cents. They could not endure them at 50 cents. How we do feel for Pana and Tuscola! THE MIRROR is the great "Fraud Exposer." Kindly add this company to your list. Yours truly,
C. L. WAGNER.

MATTERS OF FACT.

Professionals will find all comforts and modern conveniences at the boarding house of Mrs. A. Rainford, No. 1031 Vine Street, Philadelphia.

Manager P. Harris has secured the Carleton, Wilbur and Bennett and Moulton Opera companies for his Spring and Summer season of opera at his houses in St. Paul and Minneapolis. Mr. Harris is now prepared to negotiate with managers of first-class opera companies for a season of Summer opera at his other theatres.

There is good open time for first-class attractions at The Grand, the new theatre at Evansville, Ind., in March, April and May.

The spacious offices at 145 Fifth Avenue and Twenty-first Street, now occupied by the Actors' Fund Association, and suitable for office or business purposes, are to be let from May 1.

Horace Wall is at liberty to accept offers as manager of a good attraction, or a theatre in a large city.

Schutz's Opera House, Zanesville, Ohio, is now booking for next season. Only first-class standard attractions are played at this house.

The Academy of Music at Reading, Pa., has passed under the management of John D. Mishler, who is now booking only the best high-priced attractions for next season.

Manager R. L. Marsh announces that he has secured the lease and will manage the Academy of Music at Milwaukee, which will be thoroughly overhauled and equipped with first-class scenery and appointments. The Academy is the only American theatre on the East Side of Milwaukee, and is accessible by electric and horse cars from all quarters of that city. Managers are requested to write at once for dates.

The popularity of the Hardman Piano is strongly attested by the fact that there are 40,000 in use. The new patents introduced into the pianos made by this firm are said to excel any hitherto invented and the tone and quality of the Hardman piano are universally commended by the most distinguished artists.

Ada Boshell, the soubrette, who made a great hit in True Irish Hearts this season, is at liberty.

John Stetson holds the sole rights to Gilbert and Sullivan's opera of The Gondoliers for all territory east of Pittsburg. He will not dispose of any part of that territory, and he notifies managers not to allow any infringement on his rights by parties applying for dates, as he will protect his exclusive ownership of the production of The Gondoliers in the territory mentioned.

There is open time at the New Standard Theatre, South Street, below Twelfth, Philadelphia. This house is the only theatre in South Philadelphia, has a capacity of 2,300, and is conducted at popular prices, graduated from 15 cents to $1, according to location. Established combinations only are played at this house.

Manager F. F. Proctor has immediate open time for first-class attractions only at popular prices, 25c., 50c., 75c., and $1.00 at his houses in Albany, Lynn, New Haven, Wilmington, Del., and Brooklyn, E. D.

James A. Herne invites an engagement to act or manage, or to stage new productions. Katherine C. Herne is also at liberty to accept offers for an engagement.

Manager A. P. Trott, of the Blakely Opera House, Junction City, Kansas, has open time for good attractions. Junction City has a population of 6,000, and the house seats 650.

The announcement that James O'Neill will next season present Henry Irving's production of The Dead Heart is brimful of dramatic promise, and will be read with unusual interest by theatregoers everywhere. Mr. O'Neill stands easily at the front of romantic actors of this country, and in Robert Landry should find a most congenial role. The stage equipment of The Dead Heart will be most lavish, and about one hundred people will take part in the Storming of the Bastile and other stirring tableaux with which the play abounds. The strongest available cast will surround Mr. O'Neill, and every effort will be made to duplicate, in this country, Irving's London success. Klaw and Erlanger are booking the time, which will of necessity be mostly confined to week stands.

J. C. Stewart wants a complete company of first-class artists next season, to support him in his successful farce-comedy, The Fat Men's Club.

The lawyer in Gillette's Legal Wreck company is now being played by Thomas W. Ryley, a young and promising comedian. Mr. Ryley has made a decided hit in the part and is said to be the best of those who have had a chance to appear in this peculiar line of comedy. Owing to the close of the present management's season, Mr. Ryley will be disengaged after March 29. He is very versatile, being a good singer and a fine dancer.

The Corinne Lyceum, Buffalo, N. Y., said to be the handsomest house in the State, plays none but first-class attractions, and is now booking for next season. Standard popular prices from 25c. to $1.00 are maintained. Time and particulars furnished on application to H. R. Jacobs' Booking office, No. 25 West Thirtieth Street, New York.

Manager David Henderson gives notice that B. B. Vallentine, who announced that The Crystal Slipper was for sale, has no proprietary rights whatever in that extravaganza, which is owned exclusively by John W. Norton and company of the Chicago Opera House. Mr. Henderson states that the only rights that Mr. Vallentine has in The Crystal Slipper are those of the assignee of Capt. Alfred Thompson to royalties when the piece is performed, and managers are warned that any production of this extravaganza without the authority of John W. Norton and company will be enjoined.

The New Memphis Theatre, Memphis, Tenn., will be conducted next season at popular prices, ranging from 15c. to 75c. It is claimed that the house at these prices will hold $809. Liberal terms to good attractions. Klaw and Erlanger are booking the time.

The week of March 10 is open at Masonic Temple Theatre, Louisville.

The Davidson Theatre, now being erected by Davidson and Sons in Milwaukee, at a cost exceeding $500,000, will be opened September 1 next. It is said that this house will be the finest and best-appointed in the West, and the exclusive first-class theatre of Milwaukee. Among the numerous improvements introduced throughout the building may be mentioned the ventilating apparatus in the dome, which changes the air in the theatre every thirty seconds. As no draughts arise, this system of ventilation seems to have solved the problem of purifying the vitiated air in theatres, while the auditors are not exposed to any dangers from sudden changes of temperature. Sherman T. Brown is the manager of the Davidson. Mr. Brown, although a young man, has been associated with the leading theatres of Milwaukee for the past ten years, and he is very popular in that city and well liked by the profession. He is working hard in the interests of the new theatre, to which he transfers his allegiance May 1, when he gives up the Grand Opera House to the German stock company of Milwaukee. Mr. Brown reports that he has secured for the Davidson nearly all the best attractions that tour the West. Fair week (September 15), Thanksgiving and Christmas weeks are open at the new house. Manager Brown's New York representatives are Frohmans, W. W. Randall and Klaw and Erlanger. Besides the Davidson, Mr. Brown exclusively represents all the most pretentious theatrical points throughout Wisconsin and Northern Michigan, including Duluth. This is the Wisconsin circuit for which Mr. Brown will make the route for first-class companies for one and two weeks' stands.

GUS WILLIAMS and John T. Kelly are to be starred next season by Prof. Herrmann in a new play to be specially written for them. The tour will open at the Chestnut Street Theatre, Philadelphia, on September 1, and will extend to the Pacific Coast. George P. Wall has been engaged as acting manager of the company.

NEW YORK THEATRES.

UNION SQUARE THEATRE.
UNDER THE MANAGEMENT OF J. M. HILL.
Permanent Attraction.
NEIL BURGESS.
NEIL BURGESS.
THE COUNTY FAIR.
THE COUNTY FAIR.
Second Season in New York.
Evenings, 8:15. Matinees—Saturdays, 2.

STAR THEATRE.
A GREAT TRIUMPH.
MR. WM. H. CRANE
as
THE SENATOR,
In the new American comedy by David D. Lloyd and Sydney Rosenfeld.
Under the direction of Mr. JOSEPH BROOKS.
Seats secured two weeks in advance.

CASINO.
RUDOLPH ARONSON, Broadway and 39th Street Manager
Evenings at 8. Matinee Saturday at 2.
Admission 50 cents. Seats reserved two weeks in advance.
Jacques Offenbach's sprightly opera bouffe,
THE GRAND DUCHESS.

GRAND OPERA HOUSE.
Lessee and Manager, MR. T. H. FRENCH.
Reserved Seats, Orchestra Circle and Balcony, 50c.
NAT C. GOODWIN
in A GOLD MINE.
MATINEES—WEDNESDAY AND SATURDAY.
Next week—THE STOWAWAY

H. R. JACOBS' THIRD AVENUE THEATRE.
Corner 31st Street.
The Popular Theatre of New York. Seating capacity, 2,400.
Matinees—Monday, Thursday and Saturday.
Prices, 25c., 35c., 50c., 75c. and $1.
THIS WEEK } THE WHITE SLAVE.
March 3—PETE BAKER.

TONY PASTOR'S NEW THEATRE. 14th Street.
Matinees—Tuesday and Friday.
JENNIE YEAMANS, BOB SLAVIN,
TONY PASTOR and TWENTY STARS.
Wems Brothers, Coyne Sisters,
and Frank and Lillian White.

KOSTER & BIAL'S CONCERT HALL.
23d Street, near 6th Avenue
CARMENCITA,
The Wonderful Spanish Dancer.
American Macs, Napier and Marcello, Walton and Slevin, etc.
March 3—Appearance of Katherine B. Howe.
MATINEES—MONDAY, WEDNESDAY, SATURDAY.

PALMER'S THEATRE. Broadway and 30th Street
Begins at 8:15; over at 11. Saturday matinee at 2.
Mr. A. M. PALMER, Sole Manager
Unqualified success of the new production by D'Oyly Carte's company of Gilbert and Sullivan's most charming opera,
THE GONDOLIERS.
House crowded to the doors every night. Seats may be secured one month ahead.

BROADWAY THEATRE.
Broadway, 41st Street and 7th Avenue.
FRANK W. SANGER, Manager.
Matinees Wednesday and Saturday.
Daniel Frohman's Production of
THE PRINCE AND PAUPER
THE PRINCE AND PAUPER
Next week—SALVINI.

LYCEUM THEATRE 4th Avenue and 23d Street.
DANIEL FROHMAN, Manager
THE CHARITY BALL.
A new play by David Belasco and Henry C. De Mille.
Evenings at 8:15 Saturday matinee at 2.

NEW GAIETY THEATRE.
Broadway, between 29th and 30th Streets.
The Beautiful Comedy,
THREE ONLY DAUGHTERS
THREE ONLY DAUGHTERS
THREE ONLY DAUGHTERS
Elaborate production of KICKS AND KISSES to follow.

MADISON SQUARE THEATRE.
A. M. PALMER, Manager
AUNT JACK,
Preceded by an original comedietta,
A MAN OF THE WORLD.
Evenings at 8. Saturday matinee at 2.

All Matters Pertaining to Theatrical Business.
Offices of Gustave Frohman.
No. 19 East 28th Street, N. Y.
CHARLES H. HICKS, Associate Manager.

H. S. TAYLOR,
DEALER IN
AMERICAN AND FOREIGN PLAYS.
AUTHORS' AGENT, ETC.
1193 Broadway, New York.
SEND FOR CATALOGUE.

HIS GREATEST SUCCESS!

AT C. GOODWIN IN A GOLD MINE
"Full of humor, pathos and charm"
"Teems in esprit."
"A delightful creation"
SOON EN ROUTE TO CALIFORNIA
JOHN E. WARNER, Manager.

MISS LOUISE LITTA
Will Let on Royalty
CHISPA, FREIDA,
LENA THE FLOWER GIRL,
ROBIN'S NEST, and
FARMER HATHAWAY'S DAUGHTER,
All for Soubrette.
Later in the season, Miss Litta will be seen in her new play, MIDGE.

FRANK LANDER
AS
GASTON MARCEL in JOCELYN.
FOURTEENTH STREET THEATRE, commencing Feb. 24.

Ada Boshell.
SOUBRETTE. Agents or 1871 9th Avenue.

EVANSVILLE, IND.
THE GRAND.
Evansville's New Theatre.
GOOD OPEN TIME
GOOD OPEN TIME
FOR FIRST-CLASS ATTRACTIONS
FOR FIRST-CLASS ATTRACTIONS
IN
MARCH, APRIL AND MAY
Wire or write M. J. BRAY, Jr., Manager.
KLAW AND ERLANGER New York Representatives.

ELOIS WILLARD and ROSS SNOW,
Starring in, and sole proprietors of, the musical farce-comedy Town Lots. Address en route. Permanent address, 93 Washington Street, Chicago, Ill.

H. PRICE WEBBER, Manager Boston Comedy Co. 14th season. Organized May 24, 1874. Permanent address Augusta, Me., or 202 Washington Street, Boston, Mass.

JAMES L. CARHART.
With Boston Theatre Mankind Co.
Season 1889-90.

KATE SINGLETON.
As Mrs. Buzzard, in In the Ranks Company.
311 East 45th Street, or MIRROR.

LIZZIE EVANS.
Starring in THE BUCKEYE.
C. E. CALLAHAN, Manager.
Address 65 Irving Place, New York.

MISS OLIVE BERKLEY, Little Lord Fauntleroy, Melbourne, Australia. Her impersonation pronounced by the Melbourne Press—a revelation, a creation inspired alone by genius—a complete triumph, defies criticism; to be seen to be realized—a dream, a poem.

MARIE BARNUM (Mrs. J. H. Ryley) prepares pupils for the Stage. Instruction in Elocution, Character-Acting and Facial Expression, Stage Dancing, poetry of motion and Deportment. Special instruction to Amateurs.
Hours from 11 till 4. Address N. Y. MIRROR.

MISS VIOLET MASCOTTE (late Violet Newham) Soubrette, Ingenue and Specialty Dancer, from Drury Lane and Prince of Wales Theatres, London. Agents, or 37 W. 27th St.

MARIE HILFORDE.
Under management of Will A. Courtland.
En route.

NATHAN LOWENTHAL, Solo Pianist and Experienced Musical Director AT LIBERTY.
112 West 25th Street.

OCTAVUS COHEN,
Author of "Niatrici." Comic Operas and Farce-Comedies written.
Editor The World, Charleston, S. C.

ROBERT PATON GIBBS as JEAN DE LUSSAC
Address MIRROR. in Hands Across the Sea.

COUGHS, SORE THROAT
The highest medical authorities of the World prescribe and recommend the SODEN MINERAL PASTILLES for Diseases of the Throat, Chest and Lungs, and also for Consumption.
"I have used the Soden Mineral Pastilles and found them a most excellent remedy, which has always proved successful in my hands. I can honestly recommend their use."
Respectfully,
SAMUEL S. MORSE,
Professor of New York College.
DR. BEECHER HYDE, Assistant Medical Examiner in New York for the National and Union Mutual Life Insurance Co., used the Soden Mineral Pastilles with a patient suffering from an old troublesome cough, with very satisfactory results.
At all druggists at 25c. and 50c. a box.
PAMPHLETS GRATIS ON APPLICATION.
Soden Mineral Springs Co., L'd.
15 CEDAR STREET, NEW YORK.

NOTICE TO MANAGERS.
All Managers of Theatres are hereby notified that
ANNIE PIXLEY
is the exclusive owner of
M'LISS,
and that in the event of allowing any production of M'LISS in their theatres they will be prosecuted to the full extent of the law.
ROBERT FULFORD.

Second Annual Tour
J. C. STEWART'S
Fat Men's Club.
Musical Comedy Company.
An artistic and financial success.
28 SINGERS AND COMEDIANS.
All previous efforts outdone.
J. C. STEWART, Jr., Manager.

MAGGIE MITCHELL.
SUPPORTED BY
HER OWN DRAMATIC COMPANY.
SEASON 1890-91.
CHARLES ABBOTT,
Manager.
Permanent address care ABBOTT AND TEAL, Room 17, 1193 Broadway

1890—SEASON—1891
MR. ROBT. DOWNING,
and his own company, including
Miss EUGENIE BLAIR
In Three (3) Grand Productions:
ANTONY AND CLEOPATRA, DAMON AND PYTHIAS,
THE GLADIATOR.
Beautiful Scenery, Handsome Costumes,
Original Music, New Properties, etc.
THOMAS A. McKEE, Manager for Mr. DOWNING.
Address all communications as per route. After April 20, 1890, "Edgemore," Bennings, D. C.

NOTICE TO MANAGERS.
All Managers of Theatres are hereby notified that
KATIE EMMETT
is the EXCLUSIVE OWNER of
THE WAIFS OF NEW YORK
and that in the event of allowing any production of The Waifs of New York, under any form or title, in their theatres, they will be prosecuted to the full extent of the law.
HARRY WILLIAMS.
HART AND PRICE, Counsellors.

JOHN M. TURNER.
BANJO VIRTUOSO.
From Principal European and American Theatres.
LONDON ERA (England), Nov. 25, 1882.—"The very finest banjo player we ever listened to, and undoubtedly a master," etc.
CHICAGO INTER-OCEAN.—"J. M. Turner, now at the Coliseum, is without doubt the most finished and artistic banjoist before the public . . ."
NEW YORK CLIPPER.—" . . . undoubtedly takes first place for his technical knowledge, and for all that is possible on the instrument."
Instruction Parlors, 1307 Broadway (Thirty-fourth Street), New York.
Stage and Concert Banjos a specialty.
Soubrettes coached for Solos.
Reference: The entire profession.

MARGARET MATHER.
Address En Route.

A PAIR OF JACKS.
Farcical Comedy by H. Grattan Donnelly.
GEORGE S. MILLER, Proprietor.
WILL O. WHEELER, Manager.
Address, 17 W. 20th St.

F. F. MACKAY,
The Distinguished Character Actor,
Teaches the art of Acting and Elocution thoroughly. Plays revised and directed for either private or public exhibitions.
Rooms 16 and 17, Broadway Theatre Building,
Broadway and 41st Street, New York.

MRS. LESLIE CARTER
Will appear during the
1890—SEASON—1891
In a Repertoire of New Society Plays, under the sole management of
MR. E. D. PRICE.
Office, 1145 Broadway.

MITCHELL'S STANDARD XYLOPHONES,
Brattleboro, Vt., are used by the best players

CORRESPONDENCE.

PHILADELPHIA.

There having been no change of attraction week closing 24 at three of the principal theatres, there is less occasion than usual for extended comment.

A Midnight Bell was seen at the Chestnut Street Theatre It made an instantaneous hit and played to crowded houses. George Richards as Deacon Tidd and Eugene Canfield as Martin do some excellent eccentric comedy work, and praise must also be bestowed upon Fanny McIntyre and Maud Adams. The attraction remains another week.

At the Broad Street Theatre the Wyndham Comedy co. gave an enjoyable performance of The Candidate. The engagement continues another week during which time will be presented Our's, The Headless Man and Still Waters Run Deep. Business continued good.

Mr. Edwin Booth finished his second and last week at the Chestnut Street Opera House, having played to crowded houses. The McCaull Opera co. in Captain Fracassa, week of 24

Little Lord Fauntleroy completed the fifth and last week of its run at the Walnut Street Theatre. Business remained as previously reported. Natural Gas week of 24.

Annie Pixley, upon her second week at the Arch Street Theatre, presented M'liss to good houses. A Brass Monkey week of 24.

Richard Golden in Jed Prouty, played to good business at the Park Theatre. Wilson Barrett week of 24.

Kajanka's second week at the National Theatre witnessed a succession of crowded houses. A Rag Baby week of 24.

The Boy Tramp drew good houses at the Standard Theatre. Harbor Lights week of 24.

The Irwin Brothers' Specialty co. gave a good performance at the Central Theatre to full houses. Lester and Williams co. week of 24.

Neck and Neck drew well at Forepaugh's Theatre. The Corner Grocery week of 24.

At the Lyceum The Fugitive had a satisfactory week. Beacon Lights week of 24.

The Son of Monte Cristo entertained good sized audiences at the Continental Theatre. Reuben Glue week of 24.

The Two Johns played to fair business at the Kensington Theatre. Florence Bindley in Dot week of 24.

At Carncross' Opera House business continued at high water mark.

The choice of seats for the opening night of The Gondoliers, to be presented by Francis Wilson's co. at the Broad Street Theatre, will be disposed of at auction, this week. The opening date is March 4.

On Friday last a gang of seventy-two men were engaged in raising the roof of the Grand Opera House, now undergoing alterations. Eight derricks were employed and the roof had been raised six feet when a panic among the men made them drop the ropes, causing the roof to break and fall to the auditorium, injuring eight men, none, however, fatally.

It is announced that the executors of the late Adam Forepaugh have sold the entire show plant and title to James E. Cooper. The show will be under the personal management of Adam Forepaugh, Jr. and John Forepaugh, son and nephew of the deceased. It is further stated that Mr. Cooper outbid the English syndicate that had begun negotiations before Mr. Forepaugh's death.

By a glance at the list of attractions for week of 24, it will be seen that we are to be flooded with comedy, and that among the first-class theatres the Park alone has serious intent, as exemplified in in Wilson Barrett.

NEW ORLEANS.

The city was crowded with strangers last week, drawn by the Mardi Gras festivities, and the theatres all did splendidly.

At the St. Charles the Jefferson-Florence co. opened 16 to the capacity of the house, which is well known to be one of the largest in the country. The engagement was the event of the season. The Rivals and The Heir-at-Law were presented, only one performance of the latter having been given. Prices were raised just double. Magic Talisman 23.

Fanny Davenport presented La Tosca at the Academy of Music, and the theatre was crowded every night. The performance was a splendid one. Captain Swift 23.

The "standing room" sign was hung on the walls of the Grand Opera House nearly every night during week closing 22. The attraction was the Haulons' Fantasma co. Fantasma is better and stronger than ever, and the performance was very entertaining. Boston Ideals 23; two weeks.

At the Avenue Theatre, Zozo did a big business.

BOSTON.

Every week—and the houses showed for themselves—there is a steady gain in business, and the season, after all, may average fairly well. The four weeks' run of comedy at the Museum closed Saturday night with the double bill of David Garrick and Sweethearts, and Rosedale is now on for one week only. Gillett's Comforts of a Home, which was rehearsed last week under the direction of the author, will be produced March 3.

One of the events of the week was the début of Miss Edsall (under the auspices of J. M. Hill) at the Hollis Street Theatre 17. The company includes Wilton Lackaye, W. H. Thompson, W. B. Arnold, and other players of reputation. The piece (The Pembertons) is by Henry Guy Carleton, and is very handsomely and expensively mounted. I am unfortunely, as yet, unable to speak of Miss Edsall's merits, but shall consider them next week.

Kajanka opened at the Boston to a big house. No other stage in the city offers such opportunities as that of the Boston for spectacular effects and for a grand display of the ballet. The piece is booked for two weeks.

Rosina Vokes is in her third and last week at the Tremont, and doing as she has done from the beginning, a splendid business.

The Great Metropolis is still the attraction at the Globe, but will close its season March 1. Harry E. Dixey comes with The Seven Ages 3 for two weeks.

Charles Gayler's Lights and Shadows is the attraction at the Grand Opera House. It remains for the week only, and will be succeeded by Bartley Campbell's White Slave.

Passion's Slave, a striking melodrama, is being presented at the Howard.

At the auction sale of tickets for the annual benefit of the Boston Lodge of Elks over $1,000 was realized in premiums.

La Compagnie Dramatique Francaise de Boston will produce L'Arni Fritz, dramatized from the Erckman-Chatrian novel, at Union Hall on the evening of 28.

CHICAGO.

Light opera has taken the town by storm, and there is a surfeit of good things in that line. At McVicker's Nadjy drew largely for the first days of the week, and then fell off somewhat. The cast was strong, but hardly up to the original co. For the second week The Drum Major will be given: it is new here.

Pinafore proved a strong enough attraction at the Auditorium to fill the theatre at each performance. The Mikado was given 20 with unequalled magnificence, so far as costumes and scenery were concerned, and packed the house. It will continue week of 24. Digby Bell, W. McLaughlin, W. H. Clark, Gertrude Sears and Mark Smith made successes.

The Carleton Opera co. in The Brigands met with favor at Hooley's. Of the cast, Alice Carle, Clara Lane, W. T. Carleton and J. K. Murray were very well received. Miss Carle especially displaying talent. Same week of 24

The third and last week of The Gondoliers was fairly prosperous at the Opera House. The co. now works smoothly together and the opera should prove a paying attraction on the road. Bluebeard, Jr., week of 24.

Francis Wilson closed a season of three weeks at the Grand Opera House in The Oolah. Business was far from large during the last week. Marie Jansen was ill and unable to appear for the last ten days, which perhaps accounted for the lack of interest. Robert Mantell week of 24.

The Exiles, capitally done by the Boston Theatre co, had a prosperous second week at the Columbia. The co., which is both large and strong in individuals, included such tried artists as Adele Belgarde, Ralph Delmore, Nester Lennon, W. S. Harkins, and H. B. Bradley. Richard Mansfield in Richard III week of 24.

Joseph Murphy filled a fairly prosperous week at the Haymarket in Shaun Rhue, The Donagh, and Kerry Gow. Boston Howard Specialty co. week of 24.

Louis James, in a round of legitimate drama, had a generous welcome at the Windsor. Shadows of a Great City week of 25.

Henry Lee in The Suspect, filled Hamlin's Theatre at every performance. The co. is good, including Minnie Seligman, Alec Kearney and Pope Cooke. In the Ranks week of 24.

Dan Mason in A Clean Sweep drew large and enthusiastic audiences to the People's. McKee Rankin week of 24.

A Dark Secret at Jacob's Academy and Dear Irish Boy at the Clark Street had fairly successful weeks. At the former house Edwin Arden in Barred Out and Kellar at the Clark Street house will bid for popular favor this week.

At Litt's Standard Theatre, Nick Robert's Humpty Dumpty co. did fairly well. The Paymaster week of 24.

She, presented by the Webster-Brady co., drew well at the Criterion. Uncle Tom's Cabin week of 24.

Since the Auditorium opened with light opera at popular prices, there has been a great falling off at the other houses. In fact it has become a serious question whether this theatre is going to take the cream of the business, and not only attract the fashionable crowd, but capture the regular theatregoers, who pay from $1.50 to 50 cents for their amusements, and whose patronage is what managers most desire. In talks with managers of other theatres the general expression of opinion is that at present the Auditorium is affecting their business, but it is believed that as the novelty wears off, theatre patrons will return to the older houses.

Ned Gillette, in advance of the Patti Opera co., met with a painful accident at Denver recently, spraining his knee joint. He was laid up for several days, but is now at Omaha in a lame but convalescent condition.

Lettie Allen and Fred Montague will appear in the one-act comedy, Delicate Ground, before the guests at the Knights of Pythias reception this week.

The book and music of Faust and Marguerite were seized by the sheriff on complaint of Mrs. John T. Baker for non-payment of royalty, and the company engaged in the performance at once disbanded, the manager disappearing.

PITTSBURG.

Margaret Mather closed a highly successful week's business at the Bijou week closing 22. Her repertoire consisted of Romeo and Juliet, Gretchen, Leah the Forsaken, As You Like It and The Honeymoon. She was ably supported by J. B. Studley, C. B. Wells, F. F. Sylvester, Eugene Jepson and Mary L. Berrell. Paul Kauvar 24.

Henry E. Dixey with his Seven Ages was seen at the Grand Opera House last week, where he closed a large week's business 22. Of all the characters assumed by Mr. Dixey during the play his portrayal of old age seemed to please his audiences the best. William Gresham, George Howard, Elaine Ellison and Marie Williams contributed much toward the enjoyment of the performances. Annie Pixley 24.

Gus Hill's co. did not suffer for lack of patronage at the Academy last week. A good week's business was brought to a close 22. Harry Watson's Comedy co. 24.

Peck's Bad Boy closed one of the largest week's business of the season at Harris' 22. A Legal Wreck 24.

The twelfth annual benefit of local lodge No. 11, B. P. O. E., will take place at the Grand Opera House afternoon of 28. The following attractions are announced to appear, viz.: Annie Pixley and co., Joseph Haworth and co. in Paul Kauvar, A Legal Wreck co. and Harry Watson's co. from the Academy.

George Kennan lectured at Old City Hall 18, 19 to good audiences. Subjects: "Tent Life in Eastern Siberia" and "Russian Political Exiles."

C. W. Williams, at present with Gus Hill's co., will shortly launch on the road a large burlesque and spectacular co.

Patrons of the Wednesday matinee at the Bijou last week were presented with a photograph of Margaret Mather; also the words and music of the song, "Remember or Forget."

H. E. Dixey regrets that he did not make his debut in London in The Seven Ages instead of Adonis. He imagines the Britishers would think more of him could they have seen him in the former play.

Annie Pixley will in all probability play an engagement in London this Spring. She has a very flattering offer from a London manager.

ST. LOUIS.

Little Lord Fauntleroy at the Olympic Theatre week closing 22 did a light business. It was not because the co. was a poor one, for it was not, but because the drama has been seen here several times, and the public seem to have tired of it. The two children, Ada Fleming and Alberta Keene, who take the part of the little Lord on alternate nights, were intelligent and pleasing, and the remainder of the cast excellent throughout. Clara Morris week of 24.

Our Flat, presented for the first time at the Grand Opera House by the New York Lyceum co., was a disappointment as to the play itself, although the co. presenting it was a good one. The business, consequently, was only fair. The co. got all they could out of the play, but there was little to be evolved. The Exiles week of 24.

Pope's Theatre did the business of the week with Charles A. Gardner in the Fatherland. The play was meritorious, and the songs of Mr. Gardner, the Tyrolese singers, and the singing of members of the company were features. The piece was excellently staged and the houses, at several of the performances were crowded. Hallen and Hart's Later On week of 24.

People's Theatre had for its attraction the St. Felix Sisters in A Royal Hand. There was not much in the play, but it was a vehicle for the singing and dancing of the three sisters and one or two other members of the co. who are good in their specialties. The audiences were fair in their patronage.

The Standard Theatre did a good business with the Rose Hill Burlesque and Folly co. The entertainment was a good one of its kind, the specialty features and individual performers being good. Hyde Specialty co. week of 24.

The benefits of George McManus at the Grand Opera House and of Matt Ryan at the People's Theatre tested the capacity of those houses 20.

As usual, attachments were made on all attractions playing here last week after the close of the last performance. The companies pulled through, however, although The Suspect company came very near stranding, and it was only through the assistance of Manager Ollie Hagan, at whose theatre they play in Chicago this week, that they got away.

Wilson Barrett will visit St. Louis again during April.

The Duff Opera company will play a week in Exposition Hall, commencing March 10. The success of the Kiralfy engagement a couple of weeks ago prompted this one.

LOUISVILLE.

Kate Castleton, in A Paper Doll, filled three nights at Macauley's very acceptably. Her piece is on the usual order of its kind and her co. unusually good. Harry Clark and Richard O'Gorman carried the burden of the comedy work and did it well. Arthur Rehan's co., in The Surprises of Divorce, finished the week. Mrs. Jamison, Burr McIntosh, Adele Waters and others, made all possible of some very impossible characters. It—the play—is a funny affair, however, and being so, accomplishes the purpose aimed at. Marie Wainright in Twelfth Night, follows.

The Masonic offered German comedy by the Collmer co, 17-19. W. S. Cleveland's Minstrels opened 10th for three nights and appeared to the capacity of the house. Hughey Dougherty, Billy Emerson, Banks Winter, and the Japs, were the special features. Charles Ellis, in Casper the Yodler, next.

At Harris' A Rag Baby demonstrated its continued drawing power. Gergie Parker as Venus possesses a nimble pair of heels and she brings down the house when she uses them in her nightly dance. A Legal Wrong 24.

Variety at the New Buck and a continuation of the steady good business that has ruled there this season. An entire change of bill week of 24.

With A Paper Doll at Macauley's and A Rag Baby at Harris' the week's attractions savored somewhat of the nursery.

The Elks' benefit was a success in every way. Appropriate remarks were made by prominent local members and by Messrs. Quinlan and Myers, the guests of the evening. It was a genuine "feast of reason and flow of soul" with something liquid and substantial besides.

Walter Mathews starts on his tour in the South this week. He will play a line of heroic parts, and will create a strong role in a new play written by himself called Nature, or A Mother's Love. Hal Reid and wife, late of Homespun Hearts company; Ed E. Risley, Henry Darton and Annie Russell, an ambitious Louisville girl of considerable talent, will be in the company. A percentage of the receipts will go to the Confederate Monument Fund Association, under the auspices of which the tour will be made.

The Patti engagement at the Auditorium is rapidly approaching, and the keenest interest is felt in the event. A large corps of stage experts, scene painters and advance people are making all necessary preparations. The sale of seats so far is most satisfactory. The coming of the great tenor, Tamagno, is exciting interest second only to that in Patti herself.

CLEVELAND.

The Howard Athenæum co. did a tremendous business at the Lyceum week closing 22. It is by far, the best vaudeville comb. which has ever visited Cleveland. There was nothing chestnutty and much that was novel. Our Flat 24.

The Two Sisters did a splendid business at the Opera House week closing 22. The S. R. O. sign was displayed at the matinees. The co. is very good, and has improved much since last season. The Oolah 24.

The Galley Slave was presented at the Cleveland Theatre, week closing 22 to very good business. Hardie and Von Leer 24.

The Leonzo Brothers and their trained dogs did a fair business at the Star week closing 22. Delmonte, The Dog Spy, The Planter's Child were played. Stanley Macy in C. O. D. 24.

ALABAMA.

ANNISTON.—NOBLE STREET THEATRE (John H. Noble, manager): Haulons' Fantasma 13th to good business. Arthur Rehan's Surprises of Divorce 15 to fair business. Patti Rosa in Margery Daw 18 to one of the largest houses of the season. The star and co. were well received. Fitzpatrick's Rip Van Winkle co. 19 to very good business.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): Patti Rosa 14 and Mattie Vickers 17, both to well-pleased and large audiences.

EUFAULA.—SHORTER OPERA HOUSE (Short and Bloodworth, managers): McLabe and Young's Minstrels 6 to light business. Peck and Fursman's Daniel Boone co. to exceptionally large attendance 18.——ITEM: James Milton, Jr., the youngest manager in the United States, will have charge of this house next season. He promises us better attractions. Success to him!

NEW DECATUR.—INSTITUTE HALL (William Rich, manager): Eloise Willard and Ross Snood, supported by a fair co. in Town Lots, gave a creditable performance to good business 15. Patti Rosa 26.

TUSCALOOSA.—ACADEMY OF MUSIC (J. G. Brady, manager): Town Lots 13 to a small but well pleased audience. Mattie Vickers 15; large house. Patti Rosa in Margery Daw to S. R. O. After the performance Miss Rosa was tendered a reception by the local military company.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): Haulons' Fantasma 12, 13 to satisfactory receipts. McCarthy's Mishaps, as presented by Ferguson and Mack, 17, 18, drew immensely, large crowds being in the city to witness Mardi-Gras. Boston Ideal Opera co. in repertoire 20-22 to very good business.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): MacCollin Opera co. (return engagement) to medium houses 12-14. Daniel Frohman's Sweet Lavender co. played to large audiences 15 afternoon and evening. Play and co. well received. Will E. Burton and co. in Tom Sawyer 18 to a fair-sized audience. Mrs. Scott-Siddons in dramatic readings to a fine house 20.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager): Sweet Lavender was presented by the Lyceum Theatre co. to large and highly-pleased audiences 17, 18. Captain Swift was finely presented by A. M. Palmer's Madison Square co. to large business 19.

HELENA.—GRAND OPERA HOUSE (T. B. Sligo, manager): Sweet Lavender 19 to a large and enthusiastic audience. The Waifs of New York 26.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN THEATRE (C. P. Hall, lessee): Pearl of Pekin to large houses 7, 8. A Possible Case drew large audiences 10, 11. Roland Reed in The Woman Hater to a good house 12.——ITEMS: Roland Reed, while in San Francisco, presented his treasurer, A. S. Pennover, with a handsome gold watch, appropriately inscribed, in recognition of his valuable services.—I see THE MIRROR'S San Francisco correspondent makes the statement that the New California is the first theatre on the coast to be equipped with a heating apparatus. He is wrong. The New Metropolitan of this city can claim that distinction.

STOCKTON.—AVON THEATRE (Humphrey and Southworth, proprietors): A Possible Case to a full house 10.

COLORADO.

LEADVILLE.—TABOR OPERA HOUSE (J. B. Cragg manager): Spider and Fly had large and well-pleased audience 12-13.

DENVER.—TABOR GRAND OPERA HOUSE (Peter McCourt manager): A Hole in the Ground had rather small audience week of 10. A Possible Case, presented by J. M. Hill's co., made a favorable impression upon a fair audience. Mr. Kennedy was excellent in his part. It remains for the week. Next Roland Reed.——METROPOLITAN THEATRE (L. G. Hanna manager): Rudolph Aronson's co began a week's engagement 17 in Nadjy. The house was packed, and everybody pleased. Next, Patti.

PUEBLO.—DERREMER OPERA HOUSE (George M. Haight manager): Spider and Fly co matinee and evening 15 to crowded houses.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye manager,: Spider and the Fly to S. R. O. 14.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Burnell, manager): Harry Lacy in The Still Alarm played to large and enthusiastic audiences of his former townsmen 17-19. Edward Harrigan in Old Lavender to good business 21, 22 and matinee.—— PROCTOR'S OPERA HOUSE (Proctor and Turner, managers): Lights and Shadows with its realistic scenery pleased good houses 17, 18. The Dowling-Hasson co. to fair business 19-20. Miss Edsall supported by an excellent co., in The Pembertons verified the favorable reports of her power as an emotional actress to small but appreciative audiences 21, 22.——GRAND OPERA HOUSE (G. B. Bunnell, manager): The Howard Big Burlesque co. which is the best show of its kind that ever visits this city played to S. R. O. during week closing 24.

HARTFORD.—OPERA HOUSE (F. F. Proctor, manager): Joseph Dowling and Sadie Hasson in The Red Spider and Nobody's Claim to large houses 17, 18. The parts assigned to the stars display their dramatic abilities to good advantage and they are supported by a very good co. The scenery is quite realistic, introducing a horse ridden across the stage at full gallop.

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE (C. Belknap, manager): Frank I. Frayne supported by a fair co. assisted by trained horses and dogs, presented Kentucky Bill 17-22 to light business. The Pembertons 22 to only moderate attendance, but all present were deeply interested in both star and play. Miss Edsall is young, graceful, sympathetic and intelligent and is sure to make her mark. Manager Hill has surrounded her with as good a co. as has ever been seen here, with such excellent people as Clarence Handyside, George Wessels, W. H. Thompson, Wilton Lackaye, E. J. Henley and others equally competent. The stage

and costumes were elegant. Dowling and Hasson presented The Red Spider 21 and Nobody's Claim 22 to fair attendance.——HAWES OPERA HOUSE (R. Tomlinson, manager): Effie Ellsler and an excellent co. in The Governess 21, 22 to poor patronage.

NEW BRITAIN.—Edward Harrigan in Old Lavender drew a packed house 16. Biggest house for years.

SOUTH NORWALK.—MUSIC HALL (J. M. Hoyt, manager): Edward Harrigan in Old Lavender to a packed house 17.

WATERBURY.—JACQUES OPERA HOUSE: Effie Ellsler in The Governess to good business 20.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE (A. M. Colegrove, proprietor): Reuben Glue co. to good business 10. Edward Harrigan in Old Lavender to a crowded house 19.

BIRMINGHAM. — STERLING OPERA HOUSE (Jean Jacques, proprietor): Edward Harrigan in Old Lavender to a large house 15. Effie Ellsler in The Governess (return date) to a good house 19.

WILLIMANTIC.—LOOMER OPERA HOUSE (S. F. Loomer, proprietor): The Luciers' Novelty Comedy co. to a good house 15. He, She, Him and Her 22.

DISTRICT OF COLUMBIA.

WASHINGTON.—The houses have been very good all round week closing 22. Clover, at Albaugh's, drew well. Stuart Robson opens 24 for two weeks in An Arrant Knave. The Wife, well presented, had fine audiences at the National. Mrs. Berlan-Gibbs strengthened the pleasing impression made last year, and received hearty recognition. Emma Abbott opens 24 with Ernani. The White Slave did a good business at Harris'. Kernan's was packed all week with Bennett Brothers' comb, as the attraction. Reilly and Wood 24.——ITEMS: Mrs. Berlan-Gibbs held a reception at her hotel afternoon of 21. She looked very lovely in a simple white gown, and was assisted by her mother and sisters. There was a constant stream of callers between three and six o'clock. Washington's best society improving this opportunity to meet the charming actress.—Plans have been prepared for a proposed new theatre building on Twelfth Street, near Pennsylvania Avenue. According to the designs of the architect, the building will be of the Byzantine style so far as the exterior is concerned, while the interior will be treated to produce Moorish effects, and somewhat similar to the New York Casino. An Eastern syndicate is interested in the project, and owners of the land in the vicinity of the proposed improvements are very favorably impressed with the proposition to put up such a building. Besides the orchestra and orchestra circles there will be two galleries, and it is intended that the house shall seat about 1,500 persons. Somebody is liable to lose money in theatrical business here if this thing continues.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge manager): French's Little Lord Fauntleroy co 18-20 to packed houses and delighted audiences. Dani Boone 21-22.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (G. W. Glover, proprietor): Little Lord Fauntleroy to a very large and appreciative audience.

THOMASVILLE.—OPERA HOUSE (J. W. Reid, manager): Little Lord Fauntleroy to a good house 15, Prof. Morris' Equine Paradox to good business 18.

ATLANTA.—OPERA HOUSE (L. De Give, manager): Daniel Boone co played to fair business 14-15 and matinee. Arthur Rehan's co small houses 17-18 and matinee. Charlotte Thompson co, 19 in Jane Eyre to a small but appreciative audience. Fanny Davenport and the Jefferson-Florence co. next.

ROME.—OPERA HOUSE (M. A. Nevin, manager): Patti Rosa 20 in Margery Daw to $500. Kate Castleton in A Paper Doll to fair business 22.

ILLINOIS.

DIXON.—OPERA HOUSE (A. E. Truman, manager): Florence Hamilton week of 15 at cheap prices.

CAIRO.—NEW OPERA HOUSE (Solomon A. Silver, business agent): C. A. Gardner in Fatherland 15; small house. Kiralfy's Lagardere 24.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Panorama Battle of Gettysburg 13, benefit G. A. R.; crowded house.

QUINCY.—OPERA HOUSE (J. Schoeneman, manager): Rice's Evangeline to S. R. O. 14. We, Us & Co. to a very small house 19. The Said Pasha Opera co. gave us a delightful entertainment 18.

FREEPORT.—GERMANIA HALL (H. J. Mough, manager): Said Pasha pleased a fair-sized audience 13.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): California Opera co. in Said Pasha 14; small house. Pat Rooney 12 to a light house. Stetson's Uncle Tom's Cabin 15 and matinee; large audience at both performances. Smith's Vaudevilles 18; very tame performance to a top-heavy house.

CHAMPAIGN.—OPERA HOUSE (S. L. Wilson, manager): Hatch Opera co. 18 in Fra Diavolo to a very large and well pleased audience.

SHELBYVILLE.—OPERA HOUSE (Philip Parker, manager): Alonzo Hatch Opera co. rendered Fra Diavolo very poorly 12 to a good house.

BLOOMINGTON. — DURLEY THEATRE (Perry and Baker, managers): St. Felix Sisters to a poor business 14. Grau Opera co gave The Brigands to a good-sized audience 14. Stetson's U. T. C. co. 22. ——OPERA HOUSE (Perry and Baker, managers): Stuart Theatre co. week of 17 at cheap prices.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): Edwin Arden in Barred Out 18; good business. Mr Arden's reception was very flattering: good co.

ELGIN.—DU BOIS OPERA HOUSE (Swan and Jencks, managers): Ada Gray in East Lynne to a fair house 17. Edwin Arden in Barred Out to a small house 19, but gave entire satisfaction.

ROCK ISLAND.—HARPER'S THEATRE (C. A. Steel, manager): A Tin Soldier 12; good business. Rose Hill's English Folly co. to a crowded house 13. Frank Jones in Si Perkins 15 to satisfactory business.

LA SALLE.—ZIMMERMANN OPERA HOUSE (Ed C. Zimmermann, manager): Florence Hamilton began a week's engagement 17 to average business. Hatch Opera co. 24; John Dillon 25.

PEORIA.—GRAND OPERA HOUSE (Lem H. Wiley, manager): Grau Opera co. 14, matinee and evening, to large business.——ITEM: Manager Wiley has just returned from the East, where he made arrangements for an outdoor pageant at Sylvan Park during the Summer. A season of opera will follow at the same place.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): Jim the Penman did a fairly good business 17-19. It is a play that has been recommended by some of our local clergymen and one could recognize in the audiences many people who are not regular theatregoers. The cast, though somewhat changed, gave entire satisfaction. Messrs. Whiting, Kent and Ellie Wilton carried off the honors. E. H. Sothern 20.——ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): Webster and Brady's She 13-15 drew crowded houses. Charles A. Gardner 24.——PARK THEATRE (Dickson and Talbott, managers): N. S. Wood in Out in the Streets enjoyed a week of prosperity closing 22. A Bunch of Keys 24.——ITEMS: Edward Hafflin is suing Dickson and Talbott for $10,000 for alleged injuries received while being ejected from the Park Theatre a year ago.—The reception tendered J. W. Riley by the Indianapolis Literary Club was a complete success. Mr. Riley gave several new recitations.—G. A. Wheller, a former treasurer at the Park, was in the city 18 ahead of Archur Rehan.—At the close of one of the performances of N. S. Wood at the Park last week, some one on the outside mistook the red light for a fire and turned in an alarm, which nearly resulted in a disastrous panic, but luckily the house was emptied without accident.—Will E. English, who has been seriously ill, is improving and will soon be out again.

NEW ALBANY.—NEW ALBANY OPERA HOUSE (John Harbeson, manager): Niaco's Pantomime co. presented The Magic Talisman to fair-sized audiences 14, 15. Beach and Bowers' Minstrels gave an excellent entertainment to a packed house 18.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Uncle Tom's Cabin 13 to fair business. Ada Gray in East Lynne 19 to a small house. Hurlburt's Equines 20-22.——ELKS: A lodge of Elks was organized here 15.

PERU.—EMERICK'S OPERA HOUSE (S. C. Constant, manager): Grau's Opera co. in The Brigands had a fair audience. They charged $1 a seat and the audience went away very much dissatisfied.

VINCENNES.—OPERA HOUSE (Frank Green, manager): Mestayer and Vaughn 11 in Tourists in a Pullman Palace Car to fair business. Little Lord Fauntleroy, with Alberta Keen in the title role, played a return engagement 12 to light business. Both of the above attractions were hurt by "The Merchants' Carnival," an affair given under the auspices of the First Methodist Church of this place.

RICHMOND.—PHILLIPS' OPERA HOUSE (G. W. P. Jackson, manager): A Soap Bubble co. in Our Strategists 17 to good business. The Kindergarden 24.

EVANSVILLE.—THE GRAND (M. J. Bray, Jr., manager): Bootles' Baby 20; Sweet Lavender 24.—— GROVES' OPERA HOUSE (T. J. Groves, manager): The Bennett-Moulton Opera co. in repertoire to good houses week closing 22.

CRAWFORDSVILLE. — MUSIC HALL (Leslie Davis, manager): Stetson's Double Uncle Tom's Cabin to a packed house 20. Wills, Henshaw and Ten Broeck in Two Old Cronies played a return date to a large and well-pleased audience 14.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): After Seven Years was very acceptably presented to a fair house 17.

FORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): The Boston Symphony Club canceled 15 on a few hours notice. The advance sale was splendid, and many were disappointed.

IOWA.

FORT MADISON. — FORT MADISON OPERA HOUSE (E. Alton, manager): Blind Tom 8 matinee and evening to fair-sized and well-pleased audiences. The Noss Family, musical novelties 13, to fair attendance. Good entertainment.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): A Tin Soldier 15. Fair house. Corinne in Arcadia 16; large audience.

MARSHALLTOWN.—THE ODEON (H. J. Howe, manager): Corinne in Arcadia and Monte Cristo Jr. 19, 20, to big business.

BOONE.—PHIPPS' THEATRE (Charles E. Phipps, manager): Chadman's Pleasure Party, 19, to poor business. They produced Editha's Burglar under the title of Lizette or the Burglar's Daughter. The Andrews Opera co. 20 gave Falka to a full house.

KEOKUK.—KEOKUK OPERA HOUSE: Grau's co. in The Brigands to fair business. Pat Rooney to a large audience 14; Said Pasha to light business 17. Performance unsatisfactory. We, Us & Co to a small audience 18; Blind Tom, 22; St. Felix Sisters 25.

MASON CITY.—PARKER'S OPERA HOUSE (H. G and A. T. Parker, managers): Chapman's Pleasure Party to a fair house 10; Long Strike by home talent to a crowded house 15.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (W. I. Buchanan, manager): Hanlons' Fantasma co. (B) played a three nights' engagement to S. R. O. nightly. This co. is very popular in Sioux City.

WATERLOO.—OPERA HOUSE (C. F. Brown, manager): After Dark to very good business 16.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Paymaster to good business 12, 13. A Tin Soldier to a good business 14.——GRAND OPERA HOUSE (W. W. Moore, manager): Corinne in Arcadia and Monte Cristo Jr. did a big business 17, 18.——CAPITAL CITY OPERA HOUSE (J. S. Connolly, manager): Collier's Minstrels to good business 14, 15. Clyde H. Gould, George Young and Geo. Brovhill, all of Des Moines and members of this co. did good work.

KANSAS.

PORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): Captain Swift, with Arthur Forrest in the leading role, supported by a strong co., drew a good sized and well pleased audience 17. Town Lots 25. Aiden Benedict 27.

HORTON.—KEMPER'S OPERA HOUSE (S. M. Ettinger, manager): Lillian Spencer in Anselma 17 to fair business.

ATCHISON.—PRICE'S OPERA HOUSE (L. M. Crawford, manager): Aronson's Opera co. gave Erminie to an elite audience 13. Local amateurs presented La Mascotte to crowded houses 17, 18.

WICHITA.—OPERA HOUSE (L. M. Crawford, manager): Spider and Fly 17, 18 to a good house first night, and fair, second.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Aronson's Opera co. in Erminie to a small house 12. The Madison Square co. in Captain Swift matinee and evening 14 to delighted audiences.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Aronson's Comic Opera co. 10, 11 in Erminie and Nadjy to satisfactory business. Captain Swift 15; good business. Bill Nye 18; Spider and the Fly 19.——GRAND OPERA HOUSE (C. F. Kendall, manager): Old Folks' Concert 14 to a packed house. Miss Mae Higgins the pianiste, Miss Marie Morton the violiniste, the Lotus Quartette and the Mandolin Club has the principal work, and with Mrs. Adams, our favorite local soprano, carried off the honors of the evening.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Charles T. Ellis in Caspar the Yodler to a large audience 13. Dear Irish Boy to a good house 15.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager: The Johnson Dramatic co. opened week of 17 to a large but dissatisfied audience. The performance was so bad that Manager Allen canceled for the remainder of the week.

KENTUCKY.

PADUCAH. — MORTON OPERA HOUSE (J. H. Quigly, proprietor): Charles H. Gardner in Fatherland 14 drew a packed house.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Potter Brothers, managers): Charles A. Gardner in Fatherland 13 to fairly good business, considering bad weather and numerous social attractions.

FRANKFORT.—NEW OPERA HOUSE (Joseph L. Weitzel, manager): Beach and Bowers' Minstrels to fair business 19. Kate Castleton in A Paper Doll to good business 20.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): Fisher's Cold Day co. to poor business 14. Cleveland's Minstrels 17 to $600.

MASSACHUSETTS.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): Harbor Lights to fair business 13. Return engagement of After Dark to big houses 14, 15. The Stowaway to big business 19. Lights and Shadows remainder of the week.——MUSIC HALL (J. W. Caverly, manager): Twelve Temptations to S. R. O. 14. Ferncliff to good business 17. Bellwood's Novelty and Burlesque co. to fair business 19. Marie Hubert-Frohman 22.——MUSEE (Charles E. Cook, manager): Business continues good.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Hands Across the Sea, handsomely staged and fairly well acted, packed the house 14, 15. W. H. Power's co. in The Ivy Leaf 18 delighted a packed house. The Ladies' Schubert Quartette of Boston in concert 19 to a large audience. T. H. Winnett's Passion's Slave co. 20; small house. Zeffie Tilbury 24, week.——ITEMS: H. S. Taylor was here with his Hands Across the Sea co.; and was so well pleased with the business done he booked the co. for a return date next month.—W. H. Power's is at the Hot Springs, Ark., nursing one of his legs, which has been troubling him for some time. Owen Perree, Mr. Power's business manager, will have charge of his attractions again next season.—No advance agent works harder than Horace Sadler, who is here ahead of Zeffie Tilbury.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Gussie Bellwood's Burlesque co. gave a fair entertainment to light business 14. Marie Hubert-Frohman in King Rene's Daughter and False Charms pleased a fair-sized audience 15. W. J. Scanlan presented Myles Aroon to a large and enthusiastic house 18.

AMESBURY.—AMESBURY OPERA HOUSE (A. C. Arthur, manager): Milton and Dollie Nobles 15 in From Sire to Son; good house and meritorious performance. Hands Across the Sea 19 broke the record at the Opera House; receipts, $700. The scenery is good, but the play is like the conventional English melodrama.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Reuben Glue 15; good house. Hands Across the Sea 17, 18; standing-room only.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): The Stowaway to the largest house of the season 18. W. J. Scanlan in Myles Aroon to a large and well-pleased audience 19.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Harbor Lights 14, 15 to remunerative business. The Stowaway 17; S. R. O. Ferncliff 18 to a moderate house. Hands Across the Sea commenced a three nights' engagement 20 to S. R. O., and the house is completely sold for the remaining performances. Prescott-McLean 25-27.——MUSIC HALL (A. W. Partridge, proprietor): Passion's Slave had a very good house 15. Ivy Leaf 20; large audience.

HAVERHILL.—ACADEMY OF MUSIC (James P. West, manager): Gilmore's Twelve Temptations to the largest house of the season 15. W. J. Scanlan to a fair house 17. Milton and Dollie Nobles to a large house 20.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Marie Hubert-Frohman 17 in King Rene's Daughter and False Charms to a large and fashionable audience. The occasion was the farewell benefit of Manager Field. Ferncliff 25; Ivy Leaf 26.—— ITEM: Mr. Field has had the Academy under his management for twenty years, and was always popular among theatregoers here, who deeply regret his departure. On the occasion of his benefit he was the recipient of a substantial present in the shape of a cheque for a large sum, the gift of his friends.

WALTHAM.—MUSIC HALL (W. D. Bradstreet, manager): Frank Daniels in Little Puck 15, and Johnnie Prindle in Reuben Glue 18, both played to very fair business. Mlle. Rhea as Josephine 26.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Winnett's Passion's Slave pleased a large and fashionable audience 19.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): George H. Adams in He, She, Him and Her 17 to good business. Rhea, supported by William Harris, presented Josephine, Empress of the French to a large and fashionable audience 20.

NEWBURYPORT. — CITY HALL (George H. Stevens, agent): Milton Nobles 18 in From Sire to Son. Fair business and excellent co.

WESTFIELD.—OPERA HOUSE (P. W. Howe, manager): The Rinehart Opera and Burlesque co. 17-22 to satisfactory business.

MARLBORO.—MARLBORO THEATRE (F. W. Riley proprietor and manager): He, She, Him and Her to large business 15. Ferncliff 20 to a small but delighted audience.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. Le Noir, manager): After Dark 13. Brown University Banjo and Glee Club Concert 17. Lights and Shadows 19, all to good business. Go-Won-Go-Mohawk in The Indian Mail Carrier 20 to a good house.

MICHIGAN.

DETROIT.—MINER'S GRAND THEATRE (C. A. Shaw, manager): McKee Rankin in The Canuck and The Runaway Wife to fair business week closing 22. The two plays are interesting and the supporting co. good. Evans and Hoey in their reconstructed Parlor Match the first half of week of 24 and Herrmann's Transatlantiques last half.——DETROIT OPERA HOUSE (C. J. Whitney, manager): Bluebeard week closing 22 to big houses. The performance is one of the best of its kind ever seen here. Mme. Janauschek in Mother and Son, Meg Merrilies and Macbeth.——WHITNEY'S GRAND OPERA HOUSE: Siberia drew crowded houses week closing 22. After Seven Years will be presented by Dan Kelly week of 24.

JACKSON.—HIBBARD OPERA HOUSE (James Green, manager): David H. Williams in Kelly's expectations to good business 15. The first annual entertainment of Jackson Lodge 113, B. P. O. E. occurred 18 and was a success in every particular. One of the largest audiences of the season assembled. Several members of the Grand Rapids and Detroit Lodges were in attendance.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Joseph Murphy in Kerry Gow 17 to a packed house at advanced prices.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Joseph Murphy to a large house 14, with the University Junior Hop as a counter attraction. Dan Kelly's co. 21. J. B. Polk in The Silent Partner 24.

GRAND RAPIDS.—REDMOND'S OPERA HOUSE (E. R. Salter, manager): Shadows of a Great City drew well week closing 22.

BAY CITY.—WOODS' OPERA HOUSE (Clay, Buckley and Powers, managers): The Wood-St. John Comedy co. presented David Garrick and Roger La Honte 19, 20 to a very small business.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Charity Minstrels, home talent to crowded houses 17-18. After Seven Years to a good house 19. Grau's Opera co. 24.——OPERA HOUSE (W. R. Soleman, manager): A Base Hit 12 to fair business. Kelly's Expectaions amused a good house 21

MINNESOTA.

ROCHESTER. — GRAND OPERA HOUSE (W. H. Wright, manager): A large and well-pleased audience witnessed Murray and Murphy's Irish Visitors 15.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott, lessee and manager): Kellar to fair business 13-15. The Paymaster 20-22. HARRIS THEATRE (P. Harris, proprietor): Frank Mayo opened 17 in Nordeck to a large house. Play and co. highly pleasing.—— OLYMPIC THEATRE (W. Wells, manager): Chicago Spectacular co to S. R. O. 17——ITEM: Mr. and Mrs. L. N. Scott, of the Newmarket, returned to St. Paul last week after a pleasant sojourn in California.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Conklin manager): E. H. Sothern in Lord Chumley and Highest Bidder to large houses 13-15. Duncan B. Harrison in The Paymaster to good busines 17-19.

MISSISSIPPI.

ABERDEEN.—TEMPLE OPERA HOUSE (R. L. Hatch, manager): Mattie Vickers 14 to the largest and most appreciative audience of the season. Patti Rosa 17.

GREENVILLE.—OPERA HOUSE (J. Alexander, manager): Mattie Vickers in Jacquinne 12. Every seat down stairs was sold before the curtain rang up, and the large audience was delighted with Miss Vickers, her co. and her play. She received an enthusiastic curtain call after second act, and all her songs received double encores. Joseph Dover shared the honors with the star. MacCollin Opera co. for three nights and matinee, beginning 18.

MISSOURI.

KANSAS CITY.—The Saraste D'Albert concerts at the Coates 13-15 proved to be a musical treat, and drew very large houses. Clara Morris in repertoire, closing 22, had a fairly successful week. J. M. Colville took the leading roles in the support for the first time, and filled the parts very creditably. California Opera co. in Said Pasha, 24. Evangeline drew good houses throughout the week at the Warder Grand. The Spider and the Fly 24. Pat Rooney at the Gillis to very satisfactory audiences week closing 22. Lillian Lewis in a repertoire of emotional dramas drew fair audiences at the Midland week closing 22. Tom Sawyer, 24. Alone in London at the Ninth Street did well throughout the week. Miss Lisle Leigh created a favorable impression in the leading part. Two Old Cronies, 24.—— ITEMS: Miss Ella Lang, who made a hit in the amateur performance given a few days ago, as Galatea, made her professional debut as Nichette in Camille with Clara Morris 20.——Ida Mulle joins the Said Pasha co. here week of 24.——The box-office receipts at the several houses indicate only too plainly that the Lenten season is at hand.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Evangeline did fairly well 11, 12. Captain Swift drew a large and delighted audience 13. Aronson's Opera co. 14, 15 at advanced prices did well. Chas. E Verner in Shamus O'Brien pleased a good audience 17. Said Pasha 19, 20. Spider and Fly 21, 22. GRAND OPERA HOUSE (J. W. B. Johnston, manager): Captain Swift 16, which appeared, drew a large house at regular prices.

MEXICO.—KARRICH OPERA HOUSE (G. D. Ferris, manager): Maude Atkinson gave a poor performance of Queena to a good house 12. Blind Tom gave one of his marvellous performances 15 to a large and appreciative audience. He repeated exactly "The Brook," a piece played for him by a lady from the audience.

HANNIBAL.—PARK OPERA HOUSE (Watson & Price, managers): Evangeline 13; packed house. Little Lord Fauntleroy 26. ITEM: Catherine McLain, late of Duff's Opera co., joined the Evangeline co. here 13, as an understudy to Misses Wallace and Tannehill, the Evangeline and Gabriel respectively.

SEDALIA.—OPERA HOUSE (H. W. Wood, manager): Katie Emmett pleased two good houses in Waifs of New York 17.

SPRINGFIELD. — PERKINS' GRAND OPERA HOUSE (F. B. Perkins, manager): Lizzie Evans to a fair house 11; Jefferson and Florence to a full house 13.

LOUISIANA.—BURNETT OPERA HOUSE (N. Wyatt, manager): Rice's Evangeline gave an enjoyable performance to a fair house 15. Blind Tom pleased a small audience 20. BIRKHEAD HALL (Jamison and Glenn, proprietors): The Two Eds' combination delighted a full house 19. The specialties of Frank Buffum as McGinty and George Synott's Silence and Fun deserve special mention.

COLUMBIA.—HAIDEN OPERA HOUSE (J. E. Crumbaugh, manager): We, Us & Co. to fair business 13, 14.

NEBRASKA.

OMAHA.—OPERA HOUSE (Boyd and Haynes, managers): Sol Smith Russell and an efficient co. drew good sized houses 13-15. Sarasate and D. Albert crowded the house 18.——ITEM: By the failure of the Alone in London co. to appear 17 the Grand was dark all of week closing 22. It reopens 23 with Evangeline for four nights, followed by Pat Rooney. The Coliseum directors have secured Patti for 24, 25. The management of the two performances has been given to Thomas F. Boyd, who is making extensive improvements.

FREMONT.—LOVE OPERA HOUSE (Robert McReynolds, manager): The Andrews Opera co. gave Erminie to a large audience 14.

HASTINGS.—KERR OPERA HOUSE (A. H. Murray, manager): A minstrel co., composed of local talent, gave a performance to a crowded house 15 for the benefit of the Hastings Free Hospital. A Tin Soldier to poor business 18.

LINCOLN.—FUNKE'S OPERA HOUSE (Crawford and McReynolds, managers): Sol Smith Russell had the banner house of the season 11, when he presented A Poor Relation to S. R. O. Governor Thayer postponed a public reception, which had been announced for that night, and occupied a box in the theatre and participated in the ovation. Popular little Corrinne filled the house 13-15 in Arcadia and Monte Cristo, Jr. A Tin Soldier 17 and Charles Erin Verner 18, both to light business.

NEBRASKA CITY.—OPERA HOUSE (W. B. Sloan, manager): Billy Casad's Minstrels 12; good business.

NEW HAMPSHIRE.

NASHUA.—NASHUA THEATRE (A. H. Davis, manager): Milton Nobles in From Sire to Son played to a poor house 14. The performance was fine and deserved liberal patronage. Ferncliff to a fair house 20.

MANCHESTER.—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): A large audience witnessed Rhea in Josephine 18. It was one of the best performances of the season. William Harris as Napoleon, shared the honors with the star. Ivy Leaf was presented by a good co. to a fair house 19.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Rhea in Josephine to a good house 17.

NEW JERSEY.

JERSEY CITY.—Barry and Fay in McKenna's Flirtation appeared at the Academy of Music week closing 22. The performance as a whole was entertaining, but it would certainly not be difficult for the stars to obtain a play better adapted to the display of their talents. There is not sufficient action to save parts of the play from becoming wearisome. The work of the stars was excellent and met with marked approval. The co. was capable and the performance interspersed with several tuneful songs and clever dances. A theatre party of 200,19, and packed houses on Washington's Birthday were features of the engagement. Edward Harrigan week of 24.

HOBOKEN.—H. R. JACOBS' THEATRE: A good business was the verdict at the close of last week's season of the My Partner co. The piece was well presented and gave great satisfaction. Pete Baker in The Emigrant this week.——CRONHEIM'S THEATRE: Austin's Australian Novelty co. attracted good houses all week of 17. Harry Williams' Own co. week of 24.——ITEMS: Aimee, the Human Fly, with the Austins, celebrated her birthday 22. Although the anniversary of her birth occurs on the same day as G. W.'s, she is about 138 years younger.—Ada Henry's Burlesquers come to Cronheim's March 3 for three nights, and then Mr. Cronheim takes them on the road for balance of week, while making some extensive alterations in his own house.

ATLANTIC CITY.—GRAND OPERA HOUSE (J. C. Idler, manager): E. P. Sullivan in Arrah-Na-Pogue and Colleen Bawn 18, 19 to poor business. Co. first-class.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Herrmann delighted a large audience 15. An audience that completely filled the house assembled 17 to witness Ingomar, with E. P. Sullivan in the title role, and Trenton's favorite, Rose Stahl, as Parthenia. The performance was well received. Julia Marlowe in As You Like It 19 to good business.

NEWARK.—MINER'S THEATRE: A large and appreciative audience welcomed Joseph Haworth in Paul Kauvar week closing 22. The play gives, perhaps, the best idea of the horrors of the Reign of Terror in France of any dramatic production. In the first act Paul Kauvar is introduced as the guardian of the aristocratic Duc de Beaumont and his daughter Diane, both of whom Kauvar has saved, having secretly married the daughter. No play of this kind was ever more realistic. The stage effects, especially the guillotine scene in the first act, add materially to the vividness of the performance. Mr. Barnes of New York opened to a large house 24.—— GRAND OPERA HOUSE: Woman Against Woman was presented by an excellent co. week closing 22. The Fugitive 24.

NEW YORK.

ALBANY.—A large audience assembled in Proctor's Theatre 17 to witness the first production of The Pembertons, with Cora Edsall as the star. Newspaper and theatrical men from New York and Boston were in abundance, and a very injudicious *claque* lent its assistance for the occasion, and made itself an insufferable nuisance as usual. There was an evident kindness manifested on nearly all sides by the critical fraternity in regard to the merits of the star and also of the play. Miss Edsall possesses ability, which though crudely shown, is very apparent. That she has the elements of dramatic greatness is very much to be doubted. She possesses a mobile face, a flexible and sympathetic voice, and a graceful presence, but at present she would be an acceptable leading woman, and truth will not admit of greater praise. The play was a disappointment. It is conventional, talky and is barren of purpose, except to idealize crime, a very poor groundwork on which to build a dramatic structure. It has four acts, but three tell the entire story, and the fourth is wholly superfluous. As the cast has been published in THE DRAMATIC MIRROR it is unnecessary to repeat it, and the only word needed in that connection is that E. J. Henley was substituted for George Kyle for the part of Lord Avonmore. Distinct successes are credited to George Wessels as Telfair Pemberton, Wilton Lackaye as Ramon, W. H. Hempson as Simon Grude and E. J. Henly as Lord Avonmore. The play was very handsomely staged, and Goatcher's two interiors were very much admired. Players, author and manager were all called to the front during the evening. After the performance there was an informal reception at the Press Club, and subsequently the entire party proceeded to "Keal ers" as the guests of Manager Hill. A very enjoyable time was had, and down was rose at last.

when the party broke up. The business during the remainder of the engagement was quite good, and both star and co. did even better work than on the first night, when nervousness was very apparent, although the play ran with remarkable smoothness. Rose Coghlan appeared at Proctor's for the remainder of the week in Jocelyn, Forget-me-Not, Masks and Faces and London Assurance. Satisfactory business and well-pleased audiences were the rule. Bootles' Baby and W. J. Scanlan week of 24. Success and Uncle Tom's Cabin at Jacobs' week closing 22 to very fair business. The Boy Tramp week of 24.

BROOKLYN.—A Brass Monkey attracted remarkably good business to the Grand Opera House week closing 22. Edgar Selden opened in Will o' the Wisp 24, it being the first appearance of Mr. Selden as a star in Brooklyn and the initial performance of the play here. A fair sized and well-pleased audience was present. The Shanty Queen March 3.—At the Park Theatre Nat Goodwin in A Gold Mine played to the full capacity of the house. The new play was received with marked favor. Little Lord Fauntleroy was presented for the second time this season 24. The house was crowded. Held by the Enemy March 3.—Dan Sully in Daddy Nolan, The Corner Grocery and Conroy the Tailor did well all the week. One of the Finest attracted good business 24. Uncle Tom's Cabin March 3.—George Wilson's Minstrels had a fairly prosperous week at the Criterion Theatre. The house is rented to amateurs week of 24. The Standard Opera co. returns March 3. A specially selected co. crowded Hyde and Behman's Theatre all the week. Harry Kernell's co. came 24. The audience was large. Gilmore's Band, assisted by a number of well-known soloists, gave entertainments at the Academy of Music afternoon and evening of 22. The audiences were large. The London Gaiety co commenced a week's engagement, and a profitable one it promises to be, appearing in Faust Up to Date. Forrester's Burlesque co. had a very successful week at the Gaiety Theatre. The Maybirds Burlesque co. opened 24. The Gaiety has passed into the hands of Herrmann, the magician, who assumed control 24. Herrmann has purchased Manager Lewis' interest in the house, and announces that he will transform it into a first-class combination theatre.

BUFFALO.—Academy of Music (Meech Bros., managers): Evans and Hoey's Parlor Match did a good business 20-22. The Wife co. began a return engagement 24.==Star Theatre (Meech Bros., managers): The London Gaiety co. in Faust up to Date 20-22 to S. R. O. nightly.==Corinne Lyceum (Jacobs and Kimball, managers): Stanley Macy's C. O. D. co. to a moderate business week closing 22. Held by the Enemy next.==Court Street Theatre (H. R. Jacobs, manager): Lily Clay's Gaiety co. had large houses week closing 22. James H. Wallick week of 24.

ROCHESTER.—Lyceum Theatre (John R. Price, manager): Evans and Hoey in A Parlor Match 17-19 to fine business. The Old Homestead delighted large audiences 20-22. Archie Boyd is to be commended for his excellent conception of the character which Denman Thompson has so long and ably impersonated. Herrmann's Transatlantiques and Effie Ellsler week of 24.==Academy (H. R. Jacobs, (manager): One of the Finest was presented week closing 22 to large houses. Frank L. Frayne week of 24.==Grand Opera House (P. J. McCall, manager): Valles' Novelty co. did an excellent business week of 17. Professor Seeman's Electras week of 24.==Items: Monroe Chapin Order of the Eastern Star attended the Lyceum in a body 18, complimentary to the French Sisters, who are members of the Order. The entire co. wore the colors of the order in honor of the occasion.—Lida Holden (Mrs. J. Henry Lester), the bright little actress, has been seriously ill at her home in this city.—Frank Martineau, of Herrmann's Transatlantiques was in town last week, and was heartily welcomed by his many friends in this city.

PENNYAN.—Cornwell's Opera House (George R. Cornwell, manager): Muggs' Landing to a crowded house 18. Thrown Upon the World, by Rufus Scott, 20; a fair audience.

OSWEGO.—Academy of Music (Wallace H. Frisbie, manager): Old Homestead drew a packed house 18. Mme. Janauschek 20 in Meg Merriles to a slim house.

TROY.—Rand's Opera House (Gardner Rand, manager): Donnelly and Girard in Natural Gas drew large houses 17-20. The Still Alarm 20-22 to good business.==Griswold Opera House (Jacobs and Proctor, managers): The Gray and Stephens co. played to fair houses week of 17. Dowling and Hasson week of 24.

ROCKICK FALLS.—Casino Opera House (Eddy and Murphy, managers): Rhea in Josephine, Empress of the French, gave satisfaction to a large and fashionable audience 13. This was an illustration of the fact that good cos. play to good business here.

WATERTOWN.—City Opera House (E. M. Gates, manager): Held by the Enemy 17 to good business and general satisfaction. The Old Homestead to S. R. O. 19; excellent performance.==Item: The sale for The Old Homestead was one of the largest in the history of the Opera House. Every seat was sold the opening day, and fully 400 people were turned away.

SARATOGA SPRINGS.—Town Hall (Hill and Connors, managers): Munroe and Rice in My Aunt Bridget co. 18, for Head-Usher James L. Prindle's benefit, drew one of the largest audiences that ever gathered in the Hall.==Item: Edna Gray joined My Aunt Bridget co. here.

SALAMANCA.—Gibson's Opera House (C. R. Gibson, manager): Thrown Upon the World co. gave an unsatisfactory performance to a fair house 23.

KINGSTON.—Opera House (C. V. Du Bois, manager): Barry and Fay in McKenna's Flirtation 23 to a good house. The Swedish Lady Singers, assisted by Melvin R. Day, the elocutionist, 14 to a large and select audience. George Wilson's Minstrels to a crowded house 15.

LOCKPORT.—Hodge Opera House (J. R. Heintz, manager): The Old Homestead, with Archie Boyd as Joshua Whitcomb, to very large business 23.

COHOES.—Opera House (E. C. Game, manager): Munroe and Rice's My Aunt Bridget 17 to a packed house. W. J. Scanlan 26.

CORTLAND.—Cortland Opera House: Held by the Enemy 21; good business.

LYONS.—Memorial Hall (D. P. Chamberlin, manager): Rose Coghlan in Peg Woffington, for the benefit of Tucker Hose Company No. 4 to a very large house 17.

AUBURN.—Burtis' Opera House (E. J. Matson, manager): Stanley Macey's C. O. D. to small audiences 14-15. Dan Daly's Upside Down co. to fair business 17. Rose Coghlan in Jocelyn filled the house 18; every one highly pleased. Mme. Janauschek to a light house 19.

UTICA.—Opera House (Jacobs and Proctor, managers): Robert Downing 14-15 in The Gladiator and The White Pilgrim to small but well-pleased audiences. Mme. Janauschek 17 in Macbeth to a very large and well-pleased audience. Held by the Enemy 18 to a large audience. Rose Coghlan 19 in Jocelyn, under the auspices of Royal Arcanum Club, to a very large audience.

CORNING.—Harvard Academy (G. W. Smith, manager): Aaron H. Woodhull in Uncle Hiram to a good house 18. Rufus Scott's co. in Thrown Upon the World to light business 21.

SYRACUSE.—Grand Opera House (H. R. Jacobs, manager): Professor Bartholomew's Equine Paradox re-appeared after an absence of five years week of 17 to very large business. Oliver Doud Byron week of 24.

ELMIRA.—Opera House (W. Charles Smith, local manager): James Reilly in The Broom-Maker of Carlsbad 17 to small business; performance poor. The Corsair 20 to only a fair house parts of the performance good. Julia Marlowe in As You Like It to poor business 21; performance fine.==Madison Avenue Theatre (G. W. Smith, manager): Muggs' Landing to fair business 19; performance enjoyable.

BINGHAMTON.—Opera House (J. P. E. Clark, manager): Mora week of 16 to good business.

NEWBURG.—Academy of Music (F. M. Taylor, manager): A Brass Monkey to a good-sized and well-pleased audience 14. Natural Gas was presented to a very large and well-pleased audience 24.==Item: George June, in advance of Thomas W. Keene, was in town 20. Mr. June is an old Newburg boy, and he spent the evening in receiving his friends, at the same time looking out for Mr. Keene's interests.

ITHACA.—Opera House (H. L. Wilgus, manager): Aaron Woodhull in Uncle Hiram 14 to good business. Estelle Clayten in On the Hudson drew a large house 15. Mme. Janauschek in Meg Merriles to good business 18.

NORTH DAKOTA.

GREENVILLE.—Gilboth Opera House (J. C. Fitzgerald, manager): Adele Frost 17-20 to fair business. Eli Perkins to a large audience 21. Mattie Vickers 24.==Item: Edward Collier, Clement H. Martin, Myron Leffingwell, Mary Maddern and Kate Bartlett will join the Adele Frost co. at Wilmington 24.

OHIO.

COLUMBUS.—Grand Opera House (Miller Brothers, managers): Alone in London closed a fairly successful week 15. The Redmund-Barry co. in Herminie is not drawing as well as it should, as it is a decidedly clever attraction. The Fakir opens 24.==Metropolitan Opera House (C. A. and J. G. Miller, managers): House dark. Cleveland's Minstrels 26.—The World (Smith Warner, manager): The Boston Dramatic co. is doing the usual big business this week.==Items: Alf. S. Gibson, late stage manager at Eichenlaub's, has taken a specialty co. on the road.—Charles W. Benner, an old Columbus boy, is here doing the press work for the Cleveland Minstrels.—Manager Castleton is here arranging for the tours of Castleton's Metropolitans and Castleton's Dramatic Enterprises. They will travel in special cars.

TOLEDO.—Wheeler's Opera House (S. W. Brady, manager): Jim the Penman 21, 22, to good houses.==New People's: Bunch of Keys 17-19 to packed houses. One of the Bravest opened 20 for three nights to S. R. O.==Fire: About three o'clock on the morning of 21 a fire broke out in the manufacturing buildings near the People's. A high wind was blowing, which soon carried the flames to the theatre, and it seemed almost impossible to save it. Manager Brady with a force entered the building and with their own fire apparatus succeeded in keeping the flames out of the building, while the firemen worked from the outside. No serious damage was done and the theatre is announced to be open as usual for the rest of the week. It was amusing to see one of the actors of One of the Bravest, who in the drama is fearless and bold, come running down from the hotel half clad, and stand pleading with the crowd for some one to go into the burning theatre to save his trunk.

MIDDLETOWN.—Bijou Opera House (J. C. Birington, manager): Hilarity 15; good house. The Fakir 20; crowded house.

WAPAKONETA.—Timmermeister's Opera House (C. W. Timmermeister, manager): The Model Comedy co. week closing 24 to fair houses.

IRONTON.—New Masonic Opera House (B. P. Ellsberry, manager): She was presented at the Masonic 17 to a good-sized audience. The Scrap Book, a very pleasing musical comedy played to poor business 19.

ALLIANCE.—Opera House (C. A. Goddard, manager): Keep it Dark to satisfactory business.

DAYTON.—Grand Opera House: A local minstrel co. for the benefit of St. Elizabeth Hospital 18; good business.==Park Theatre: A Soap Bubble 10-15; excellent business and good satisfaction.

URBANA.—Bennett's Opera House (P. R. Bennett, Jr., manager): The Fakir 19, return date, to a big house.

STEUBENVILLE.—City Opera House (W. D. McLaughlin, manager): Peck's Bad Boy 15 and Gorman's Minstrels 17 (return date) to full houses. Under the Lash 24.

RAVENNA.—Reed's Opera House (W. W. White, manager): One of the Bravest 18 to a fair house. On the Frontier to a small house 20.

LIMA.—Faurot Opera House (H. G. Hyde, manager): Chas. T. Ellis 19 in Casper the Yodler to good business. Robert Mantell 21 in Monbars to a large audience at advanced prices. The Main Line 22 to a fair-sized audience.

LONDON.—Toland Opera House (O. F. Newcomb, manager): Gibson and Worlen's Musical Comedy co. 21 to light business. Poor co.

BELLEFONTAINE.—Grand Opera House (George W. Guy, manager): The Main Line to a fair house 20; co. good and scenery fine.==Item: The Kindergarden co. passed through here last week. Lutie Miller, of this co., met with an accident at Kenton, severely spraining her ankle. Her sister will take her place until she recovers.

UPPER SANDUSKY.—Opera House (John W. Lime, manager): The Kindergarden 18 to a packed house. Our German Ward to good business 21.==Elks: Upper Sandusky Lodge No. 83, B. P. O. E., assisted by Tiffin No. 94, Mansfield and Marion Lodges, Instituted Lodge No. 156, at Bucyrus 19. Thirty members were on the charter list. A banquet was spread in the evening, and the following toasts were responded to: "The Baby Lodge," Hon. Allen Smalley of Upper Sandusky; "The Good of the Order," Hon. Geo. A. Clugston of Mansfield; "The Ladies," was assigned to the Marion Lodge, and "The Ohio Elks" to Hon. L. M. Hadden of Cincinnati.

NEW PHILADELPHIA.—City Opera House (Sharp Brothers, proprietors and managers): O. P. Sisson's Wild Oats co. gave satisfaction to a good house 17. Frank Baird, "chalk talk artist," 21, under the management of the Y. M. C. A.

PORTSMOUTH.—Grand Opera House (H. S. Grimes, manager): Around the World in Eighty Days to good business 20.

MARION.—Music Hall (James Sargeant, manager): Our German Ward to a good business Feb. 14. The Main Line 16 did not draw as large a house as the merits of the co. deserved; bad weather.==Item: The report that The Main Line had stranded and was not filling their dates is incorrect. The co. is doing a good business and will continue on its route.

GALION.—City Opera House (Brokaw and Spalding, managers): Hilarity co. to a crowded house 19.

MARIETTA.—City Opera House (W. R. Grimes, manager): W. J. Flemming's Around the World in Eighty Days co. gave a very satisfactory performance before one of the largest audiences of the season 16. Gilbert and Dickson's She co. 19.

CIRCLEVILLE.—Circleville Opera House (Charles H. Kellstadt, manager): Kindergarden co. 14 to a crowded house. Frank King, who has been with this co. but a week, made a hit as the Professor. Hamlin's Fakir co 18 to S. R. O. The work of Flora Moore was the feature.==Item: Simon Rudd, late of the Zig-Zag co., joined The Fakir co. here.

MT. VERNON.—Woodward Opera House (L. G. Hunt, manager): Little Nugget played a return date 14 to a large and well pleased audience. Keep It Dark co. billed for 17 failed to appear but did not disappoint many people.

WOOSTER.—Quinby Opera House (Lewis McClellan, manager): The Main Line 17 to an appreciative audience. Robert Mantell in Monbars 20 to a fair audience. Our German Ward 25.

TROY.—Troy Opera House (G. A. Brannan, manager): The Wood-St. John co. played to poor business 14-15 on account of bad weather. The Fakir 21.

LANCASTER.—Chestnut Street Opera House (Frank Matt, manager): Peck's Bad Boy to a fair house 11. Kindergarden to good business 13; Little Nugget 15; large and pleased audience. Professor Anderson 17, 18; fair business. Wild Oats to good business 20.

CANTON.—Schaefer's Opera House (Ferd. Weber, manager): Chas. T. Ellis in Casper the Yodler 17; crowded house.

MANSFIELD.—Memorial Opera House (Cobb and Boyle, managers): Keep It Dark 15 played to moderate business. Chas. T. Ellis in Casper the Yodler pleased a good-sized audience 18. Owing to counter attraction 16 One of the Bravest had a small house. Walter Sanford 27.

EAST LIVERPOOL.—Brunt's Opera House (Thompson and Way, managers): The Fakir to a large and well pleased audience 11. Gorman's Minstrels 14 to light business, owing to bad weather. Excellent co.

GALLIPOLIS.—Betz Opera House (A. L. Roadarmour, manager): The Standard Theatre co. presented Octoroon, A Celebrated Case, Michael Strogoff, Only an Actress, Ten Nights in a Barroom, Dimes and Dollars, week of 9, to good business at cheap prices.

NEWARK.—Opera House (J. H. Miller, manager): Feck's Bad Boy to good business 14.==Music Hall (Cliff Rossbraugh, manager): Little Nugget 14; large house.

CADIZ.—Opera House (Hal Qurry, manager): Gilbert and Dickson's She 21. Loder's Hilarity co. 27.

DEFIANCE.—Myers' Opera House (W. E. Bellemer, manager): Ida Van Cortland co. week of 17 to good business.

TIFFIN.—Shawhan's Opera House (E. B. Hubbard, manager): Keep it Dark 14; fair house. Ullie Akerstrom in Annette the Dancing Girl to a large and well pleased audience 17.

CAMBRIDGE.—Hammond's Opera House (Robert Hammond, manager): Sisson's Wild Oats to a well pleased house 18.

OREGON.

PORTLAND.—Marquam Grand Opera House (Al Hayman, lessee): The dedication of this house by the Emma Juch Opera co. 10 was attended by the *elite* of Portland. The opera was Faust, with Emma Juch as Marguerite. Her rendition of the role compares favorably with the great artistes of the past. During the performance Al Hayman came before the footlights and made a neat speech with reference to the future plans of his new house. Among other things he stated that if the good people of Portland would give him support, all the first-class plays would be produced in his new theatre. Mr. Hayman was enthusiastically applauded, and he can rest assured that he will have the support that he justly deserves. The receipts for the first week will be over $20,000. The Marquam is one of the prettiest houses on the coast, will seat 1,700, is lighted by gas and electricity, and has all the latest conveniences of a first-class theatre. J. M. Wood of Chicago was the architect. The stage is 42x70, and is complete in all details, the procenium arch being protected by a fire-proof asbestus curtain. The drop-curtain represents Monaco from the sea. Mr. Hayman's representatives, in the persons of S. H. Friedlander, manager, and George T. Myers, treasurer, deserve great credit for the way in which they handled the large crowd on the opening night. In fact, Mr. Hayman could not have done better had he personally taken charge.==New Park Theatre (J. P. Howe, lessee and manager): Vernona Jarbeau opened to a good house in Starlight 10.==Item: Emma Juch says that the Marquam will compare favorably with any theatre in America, and the acoustic properties of the house are perfect. S. H. Friedlander gave the patrons of the new house courteous attention on the opening night, and he was ably assisted by Chief Usher Williams.

PENNSYLVANIA.

SHAMOKIN.—G. A. R. Opera House (John F. Osler, manager): James Reilly in The Broommaker of Carlsbad to fair business 14; satisfactory performance. Flemming's Around the World in Eighty Days 21.

LANCASTER.—Proctor's Opera House (C. L. Durban, manager): J. K. Emmet in Fritz in a Mad House drew good house 17. Beacon Lights had good business 18, 19. A Cold Day, or the Laplanders opened to very good house 20.

CARBONDALE.—Opera House (J. O'Hearn, manager) Charles McCarty in One of the Bravest 15 made a return date, and S. R. O. was displayed early in the evening. Held by the Enemy 18 to a fair and appreciative audience. Julia Marlowe in The Hunchback 20 to a fashionable house.

BETHLEHEM.—Opera House (L. F. Walters, manager): Florence J. Bindley in Dot 20 to poor business. Her supporting co. is above the average. The Shanty Queen 26; Around the World in Eighty Days 27.

MEADVILLE.—Academy of Music (E. A. Hemstead, manager): Hallen and Hart, supported by an excellent co. in Later On, entertained a good house 19. Julia Marlowe 20.

POTTSTOWN.—Opera House (Guldin and Strohl, managers): Florence J. Bindley in Dot to one of the largest houses of the season 18.

EASTON.—Opera House (John Brunner, manager): Herrmann to a good house 13. Victoria Vokes in Nan the Good-for-Nothing and Checkmate to a fair house 15. Held by the Enemy to a large and enthusiastic audience 20.

ALLENTOWN.—Music Hall (A. S. Grim, manager): Victoria Vokes in a double bill 15 to fair business. Held by the Enemy was presented 17 for the attaches of Music Hall. The house was well filled. Julia Marlowe, supported by Eben Plympton and an excellent co., presented As You Like It 18 to a good-sized audience, composed of our representative theatregoers. J. K. Emmet in Uncle Joe 20; good business.

WARREN.—Library Hall (W. A. Alexander, manager) Hallen and Hart in Later On 18 to a large and highly-pleased audience. Julia Marlowe 27.

HAZELTON.—Hazle Hall (W. J. Depue, manager): Dottie Pine in Pert, gave a good performance to a medium-sized house 20.

WILKESBARRE.—Music Hall (M. H. Burgunder, manager): Monroe and Rice in My Aunt Bridget 14 to fair business. James Cavanagh, a Pittston boy, made his début as a professional, having joined the co. here. Dore Davidson in Guilty Without Crime 15 to poor business. Julia Marlowe, supported by an excellent co., in Twelfth Night 17 to a large and fashionable audience. Rice's Corsair 19 to fair business.

MAHANOY CITY.—Opera House (J. J. Quirk, manager): Dottie Pine in Pert drew a good house 15. The performance gave general satisfaction. The Pride of the Regiment (home talent) 24-26. George C. Staley in A Royal Pass 27, return date.

WILLIAMSPORT.—Academy of Music (William G. Elliott, proprietor): Rice's Corsair 15 to a large audience. Around the World in Eighty Days to a fair audience 20. Held by the Enemy to a good house 21.

PITTSTON.—Music Hall (W. D. Evans, manager): Held by the Enemy to a fair house 19.

READING.—Academy of Music (H. R. Jacobs, manager): J. K. Emmet in Uncle Joe to a good house 18. Arizona Joe to fair house 20-22.==Grand Opera House (George M. Miller, manager): Around the World in Eighty Days to a large house 22.

M'KEESPORT.—White's Opera House (A. W. Van Anda, manager): George C. Staley in A Royal Pass pleased a large audience 15. Thomas E. Shea in repertoire week closing 22. Big houses every night.

OIL CITY.—Opera House (Wagner and Reis, managers): James Reilly in the Broommaker of Carlsbad 20 to a small house. Gorman's Minstrels 24.

RHODE ISLAND.

NEWPORT.—Newport Opera House: (H. Bull, proprietor and manager): Power's Ivy Leaf for a local benefit had a full house 17. Rhea in Josephine was well received by a large house 21 and was the recipient of many social attentions. Gowango Mohawk in The Indian Mail Carrier drew a heavy gallery 22. R. D. MacLean and Marie Prescott in As You Like It 24, and Milton Nobles in From Sire to Son 27.

PROVIDENCE.—Providence Opera House (Robert Morrow, manager): The Burglar 17-19 to full houses. William Scanlan and an excellent co. opened 20 in his new play of Myles Aroon before a crowded house. Hands Across the Sea 24.==Gaiety Opera House (B. F. Keith, manager): Harbor Lights week of 17 proved a great success. The attendance was exceptionally large and at the matinees the house was packed. After Dark week of 24.

TENNESSEE.

NASHVILLE.—The Verdome (J. O. Bilson, manager): Gabrielle Du Sauld presented the pretty play Bootles' Baby 17-19 in a very acceptable manner to small but appreciative audiences. The supporting co. is excellent. Henry Holland as Bootles was capital, while Alexis Markham, Edwin Royler, George M. Cory, Jennie Kennark and Alice Brown were roundly applauded for their clever work. Particular mention, however, is due little Robert Lothian and little Lena Beveisen, aged respectively two and seven years, who sustained the children's parts most delightfully. Imre Kiralfy's spectacular Lagardere drew good houses 20-22. Jefferson and Florence 24, 25; Cora Tanner in Fascination 27-29.==The Grand (Emma Warren, manager): Divorce and Stricken Blind have been the bills this week. Business light.==Items: Manager Milsom sustained a bad fall last week and has been confined to his room for several days.—Duke F. Faber, who was here in advance of Kiralfy's Lagardere, is a hustler. He billed his attraction in the most thorough manner.—Master Robert Lothian was taken ill here, and the physicians forbade his appearance after the first night in the Bootles' Baby co. His aunt came on from St. Louis and took him back home with her. Mrs. Lothian, his mother, whose stage name is Jennie Kennedy, has been playing Laura Norris in the Bootles' Baby co. She informed your correspondent that she was dismissed here by the manager, Mr. Melhado, because her son was ill and had to be sent home. Mr. Melhado told her he had no further use for her without the child. She claims that she was with the co. before her child was engaged, or was even thought of for the part, and she was ready and willing to continue at her work to the end of the season. She got judgment against Mr. Melhado for $113, and levied on the effects for that amount. Mr. Melhado gave bond and the case was continued to the April term of the Chancery Court. Mrs. Lothian is a handsome woman, and as Laura Norris made a very pretty appearance indeed, while her clever acting of the part won her many friends while here. She left for New York direct 20.—The lease for May's Opera House expires March 1, and as the building has changed owners Manager May will have to move. The new owners will not re-lease to him. Their intention is to convert into business houses.—Frederick C. Hoey and his wife, Carrie Newcomb, have withdrawn from the Grand Stock co., and have leased the Masonic for three months, beginning March 1, and will open it as a popular priced house.

CLARKSVILLE.—Elder's Opera House (James T. Wood, manager): Newton Beers in Enoch Arden and Lost in London 14, 15 to poor business. Co. deserved better patronage. Elliott's Jolly Voyagers to a top-heavy house 17.

KNOXVILLE.—Staub's Theatre (Fritz Staub, proprietor): Fanny Davenport 13 in La Tosca to one of the largest and most fashionable houses of the season. Boston Ideal Opera co. 14 to excellent business. Lagardere 17 to splendid business.

MEMPHIS.—Memphis Theatre (Ellis Leubrie, manager): Jefferson-Florence co. 14-15 to fine business. Primrose and West's Minstrels 17-19 to good houses.

COLUMBIA.—Grand Opera House (L. Frierson, manager): Town Lots to a fair house 17.

CHATTANOOGA.—New Opera House (Paul R. Albert, manager): Fanny Davenport in La Tosca 14 to a packed house. Miss Davenport received numerous curtain calls. Boston Ideal Opera co. 15 and matinee to good business. Kiralfys' Lagardere co. 16, 19 to light business. They deserved good patronage, as the entire co. is good. Patti Rosa 24; Jefferson-Florence 26.

JACKSON.—Pearcy Opera House (Edward C. Reynolds, manager): J. Z. Little's World 11, 12 to splendid business. Newton Beers co. presented Enoch Arden to a very large house 17.

TEXAS.

AUSTIN.—Millett's Opera House (C. F. Millet, manager): J. Clark Redpath lectured on "History" to a well filled house 15. Austin Musical Union in Chimes of Normandy and Pirates Penzance 18, 19 to crowded houses. These performances were given by the Union for the entertainment of the American Horticulturists, who are holding their annual Convention in Austin.

GREENVILLE.—Cameron's Opera House (P. Northup, manager): Michael Strogoff co. to small business 13; very bad weather. Annie Burton in Dad's Girl and Sea of Ice 17, 18 to well-filled houses.

GALVESTON.—Tremont Opera House (H. Greenwall and Son, managers): Lost in New York did a very fair business 12, 13. The Fairies' Well opened 17 to a fair audience. The play is well acted and finely staged. James O'Neill next.

FORT WORTH.—Opera House (George H. Dashwood, manager): Manager Dashwood was tendered a complimentary benefit 14 by the Katie Putnam Comedy co., which presented Honor Bound. The largest audience that ever assembled in the Opera House attended. The S. R. O. sign was displayed before eight o'clock, and still they came. The performance was very satisfactory and with the exception of one or two weak members the co. was good. The co. presented Erma the Elf matinee and evening 15 and drew full houses.

SAN ANTONIO.—Grand Opera House (T. W. Mullaly, manager): Lost in New York opened to a packed house 17.

MARSHALL.—Marshall Opera House (Johnson and Carter, managers): Lewis Morrison in Faust to good business 13; well pleased audience. Casey's Troubles to a top-heavy house.

WACO.—Opera House (J. P. Garland, manager): Lost in New York to good business 10. Katie Putnam presented Erma the Elf and Honor Bound to very good business 12, 13. Aiden Benedict in Fabio Romani to splendid business 14, 15.

HOUSTON.—Gray's Opera House (Henry Greenwall and Son, managers): Zozo 10, 11 to fair business. Casey's Troubles 17, 18 with matinee to satisfactory business.

CORSICANA.—Corsicana Opera House (L. C. Revare, manager): Aiden Benedict 13 in Fabio Romani and Marlande Clark in Silver King 14; both to fair houses.==Items: Florence Gerald, who plays Nellie in The Silver King, is a Texas lady. She also played Olive Skinner in the same drama and made a hit in that role.—Henry Vance has been appointed treasurer of the Opera House.

EL PASO.—Myers Opera House (J. J. Stewart, manager): Cleveland's Minstrels 7, 8 with matinee to fair house. Raising the price of seats 50c. apiece above the regular price affected the patronage to a considerable extent. F. P. Proctor's Comedy co., supporting Mrs. George S. Knight, presented Over the Garden Wall to a good house 15.

VERMONT.

RUTLAND.—Rutland Opera House (A. W. Higgins, manager): Monroe and Rice in My Aunt Bridget to S. R. O. 20.

MONTPELIER.—Blanchard Opera House (Asa Blanchard, manager): Victoria Vokes 6 to a large and dissatisfied audience. Rhea to a packed house 15. Everybody pleased.==Burbe Opera House (Will Perry, manager): Balmoral Choir 7; big house. Fair singing.

VIRGINIA.

ROANOKE.—Opera House (C. W. Beckner, manager): Royce and Lansing Comedy co. 14, 15 to large and highly pleased audience. Ray L. Royce made a decided hit. J. C. Stewart's Fat Men's Club 19, turned people away from every part of the house.

ALEXANDRIA.—Lannon's Opera House (J. M Hill, manager): Al. G. Field's Minstrels drew the best house of the season 15.

RICHMOND.—Academy of Music (Berger, Leath and Myers, managers): Salvini in Othello opened a four nights' engagement 19 to a good house. Alexander Salvini, alternating with his father, gave A Child of Naples 20 to a fair house.==Richmond Theatre (Mrs. W. T. Powell, manager): House Dark week of 17.

NORFOLK.—Academy of Music (A. B. Duesberry, manager): J. C. Stewart's Fat Mens' Club to fairly good business, 12, 13. Emma Abbott Opera co. to full houses in Ernani and Norma 14, 15. Salvini in Samson to a packed house 17. Salvini the younger pleased a good house in A Child of Naples 18.

OTTUMWA.—Ottumwa Grand Opera House Edward Goodman, manager): Mollie Jeffries in A Noble Outcast, supported by Charles Wells to fair business 18; Maggie Mitchell 14 to a crowded house.

WASHINGTON.

SPOKANE FALLS.—New State Opera House (Newman and Fox managers): Oakes' Swiss Bell Ringers 13-16 to light receipts. Stormy weather.

WEST VIRGINIA.

WHEELING.—Opera House (F. Riester, manager): Jim the Penman 14, 15 drew the usual good business and gave satisfaction. Robert Mantell 17 in Monbars to S. R. O.==Grand Opera House (G. C. Gunther, manager): Under the Lash 20-22; good business.==Elks: The Jim the Penman co. gave an extra matinee 14 for the benefit of the local lodge of Elks whose members had sold enough tickets to

fill the house twice, but very inclement weather reduced the attendance to a reasonable figure.

PARKERSBURG.—ACADEMY OF MUSIC (E. B. Cady, manager): Around the World in Eighty Days to a large house 14. Cleveland Minstrels 18 to a large and well-pleased audience.

WISCONSIN.

MILWAUKEE.—GRAND OPERA HOUSE (Sherman Brown, manager): One of the most successful engagements at this house this season is the one just finished by E. H. Sothern in Lord Chumley and The Highest Bidder 17-19. The audiences were large and enthusiastic and composed of the best people of our city. Mr. Sothern and his co gave eminent satisfaction.——BIJOU OPERA HOUSE (Jacob Litt, manager): The Blue and the Gray opened 17 to good business. The piece is sensational and sentimental and the co. average. One of the Bravest 24.——STANDARD (Miller and Nicolai, managers): A Base Hit 13-16 to fair business. The piece is of very light calibre and the co. would bear strengthening.——ITEMS: The Academy has been leased to R. L. Marsh and will be under his management next season. Mr. Marsh has many friends who will be glad to see him at the helm of one of our theatres again. —The Rusk Guards and the Wolcott Fife and Drum Corps assisted in the production of The Blue and the Gray at the Bijou this week and were presented with a magnificent silk flag, the gift of Messrs. Litt and Williams.—The annual minstrel performance of the Sheridan Guards 17 was a highly successful affair, the friends of this popular co. turning out in large numbers.

LA CROSSE.—LA CROSSE THEATRE (F. H. Bankerson, manager): Murray and Murphy delighted a large audience 17. They have lost none of their attractive power and pleased well. The Bostonians in Pygmalion and Galatea packed the house 19 and gave entire satisfaction. Frank Mayo 28.

RACINE.—BELLE CITY OPERA HOUSE (Clancy Bros., managers): John Dillon 18 Wanted the Earth 18 to a packed house. In the Ranks 22; The Suspect 26.——ITEM: Racine has not had an opera house for five years, and big business can be done by first-class attractions, which Manager Clancy is now ready to book.

WYOMING TERRITORY.

CHEYENNE.—CHEYENNE OPERA HOUSE (D. C. Rhodes, manager): Helen Blythe in Mother's Love to small business 14. Sol Smith Russell in A Poor Relation 17 to the largest audience of the season. Receipts were over $800.

LARAMIE.—MAENNERCHOR HALL (William Marquardt, manager): Maggie Mitchell in Ray 11 drew the biggest house of the season. Helen Blythe played to fair business 12, 13.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Gilmour's Twelve Temptations week closing 24. E. A. McDowell and Fanny Reeves week of 24 in repertoire. They ought to draw well as they are all favorites in Montreal.——THEATRE ROYAL (Sparrow and Jacobs, managers): Time Will Tell to medium business week closing 24. The plot is slight, in fact there is scarcely any plot at all, but the piece serves as an excellent vehicle for displaying the specialties of Messrs. Brady, Williams and Magee. They were loudly encored. Gray and Stephens week of 24.

ST. CATHARINES.—HUNT'S GRAND OPERA HOUSE (H. G. Hunt, proprietor and manager): J. B. Polk in The Silent Partner gave a thoroughly enjoyable performance to a large audience 17.

WINNIPEG.—BIJOU OPERA HOUSE (F. G. Campbell, manager): The stock co. in Pearl of Savoy and Our Boarding House to fair business week closing 15.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The London Gaiety co. 17-19 to packed houses at advanced prices.——ACADEMY OF MUSIC (Percival T. Greene, manager): Kiralfy's Water Queen to light business week closing 22.——OPERA HOUSE (Joseph Frank, manager): James H. Wallick in Cattle King and Sam Houston to large houses.——ITEM: C. J. Whitney, of Detroit, has leased the Academy of Music for a period of ten years. He will include this house in his circuit. Percival T. Greene will be Mr. Whitney's representative, a most excellent choice.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager): J. B. Polk, supported by a good co., in his new play, The Silent Partner, 19, 20. The houses were by no means as large as the star and co. deserved.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Encouraged by the success of their week's engagement, the McDowell co. remained for week of 17, and are drawing good houses. Twelve Temptations 24.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AIDEN BENEDICT: Springfield, Mo., Feb. 26, Fort Scott, Kas., 27, Sedalia, Mo., 28, Lexington, Ky., March 1.

AFTER DARK CO.: Providence, R. I., Feb. 24—week.

ANNIE PIXLEY: Pittsburg, Pa., Feb. 24—week.

ADA GRAY CO.: Cincinnati Feb. 24—week.

AUGUSTIN DALY'S CO.: New York City Oct. 2—indefinite.

A BUNCH OF KEYS (Western) CO.: Indianapolis, Ind., Feb. 24—week.

ARIZONA JOE: Cleveland Feb. 24—week.

A. M. PALMER'S CO.: Cincinnati Feb. 24—week.

ADELE FROST CO.: Wilmington, N. C., Feb. 24—week.

AROUND THE WORLD CO.: Easton, Pa., Feb. 26, Bethlehem 27, Allentown 28, Plymouth 29.

BOSTON THEATRE CO.: Edgerton, Wis., Feb. 26, Harvard, Ill., 27-March 1.

BEACON LIGHTS CO.: Philadelphia Feb. 24—week.

BASE HIT CO.: St. Paul, Minn., Feb. 24—week.

BLUE AND THE GRAY CO.: Grand Rapids, Mich., Feb. 24—week; Columbus, O., March 3—week; Toledo 10—week.

BLUEBEARD, JR., CO.: Chicago Feb. 24—two weeks.

BOOTLES' BABY CO.: Springfield, Mo., Feb. 26, Quincy, Ill., 27, Sedalia March 1.

BRASS MONKEY CO.: Philadelphia Feb. 24—week.

BOOTH-MODJESKA CO.: Baltimore, Md., Feb. 24—two weeks.

BURGLAR CO.: Harlem, N. Y., Feb. 24—week.

BARRY-FAY CO.: Brooklyn, E. D., Feb. 24—week; New York city, March 3—week.

BOOTLES' BABY (Claxton's) CO.: McKeesport, Pa., Feb. 28.

COLD DAY CO.: Sunbury, Pa., Feb. 26, York 27, Columbia 28, Reading March 1.

CASEY'S TROUBLES CO.: Cairo, Ill., Feb. 27, Trenton, Tenn., 28, Paris March 1, Clarksville 3, Bowling Green, Ky., 4, Elizabethtown 5, Lebanon 6, Danville 7, Somerset 8, Lexington 10, Frankfort 11, Paris 12.

CITY DIRECTORY CO.: N. Y. City Feb. 17—indefinite.

CARRIE ANDERSON CO.: Smith Centre, Kas., Feb. 24—week.

CHARLES WYNDHAM CO.: Philadelphia March 24—week.

CRITERION THEATRE CO.: Manistee, Mich., Feb. 26-March 1.

CHARLOTTE THOMPSON CO.: Montgomery, Ala., Feb. 26, Pensacola, Fla., 27, Mobile, Ala., 28, New Orleans, La., March 3—week.

C. A. GARDNER CO.: Indianapolis Feb. 24-26, Crawfordsville 27, Frankfort 28, Kokomo March 3, Middletown, O., 4, Dayton 5, Bucyrus 6 Mansfield 8.

CHIP O' THE OLD BLOCK CO.: San Antonio, Tex., Feb. 26, 27.

CAPTAIN SWIFT CO.: New Orleans Feb. 24—week.

CORA TANNER CO.: Nashville, Tenn., Feb. 24-26, Memphis 27-March 1.

CHARLES T. ELLIS CO.: Louisville, Ky., Feb. 24-26, Frankfort 27, Lexington 28, Maysville March 1, Cincinnati 3—week.

CLARA MORRIS: St. Louis Feb. 24—week.

CORSAIR CO.: Syracuse, N. Y., Feb. 26, 27, Troy 28-March 1, Albany 3-5, Springfield, Mass., 6, 7, Holyoke 8, Haverhill 10, Manchester, N. H., 11, Lawrence, Mass., 12, Lowell 13, Lynn 14, 15, Boston 17—week.

C. O. D. CO.: Cleveland, O., Feb. 24—week.

C. E. VERNER CO.: Iowa City, Ia., Feb. 26, Ottumwa 27, Muscatine 28, Hannibal, Mo., March 1, Quincy, Ill., 3, Burlington, Ia., 4, Rock Island, Ill., 5, Cedar Rapids, Ia., 6, Dubuque 7, Winona, Minn., 8, Stillwater 10, Duluth 11-13.

DAN KELLY'S CO. Detroit Feb. 24—week; Grand Rapids March 3—week.

DOWLING-HASSON CO., Troy, N. Y., Feb. 24—week; Montreal, March 3—week; Toronto 10—week.

DEAR IRISH BOY CO.: Tiffin, O., Feb. 26, Norwalk 27, Akron 28, Beaver Falls, Pa., March 1, Philadelphia 3—week.

DARK SECRET CO.: Decatur, Ill., Feb. 26, 27.

DAN'L SULLY: Williamsburg, N. Y., Feb. 24—week; Newark, N. J., March 3—week: Washington, D. C., 10—week.

DANIEL BOONE CO.: Athens Ga., Feb. 26, Augusta 28, Savannah 29.

DEVIL'S MINE CO.; Wheeling, W. Va., Feb. 26, Martins' Ferry 27.

EDWARD HARRIGAN'S CO.: Jersey City, N. J., Feb. 24—week; Plainfield, March 3, Orange 4, Rahway 5, Elizabeth 6, New Brunswick 7, Trenton 8.

EVANGELINE CO.: Omaha, Neb. Feb. 24-26, Sioux City, Ia., 27, 28, Denver, Col., Mar. 3—week.

EMMA WELLS CO.; Winston, Can., Feb. 24—week.

EMMA FRANK'S DOT CO.: Philadelphia Feb. 24—week; Washington, March 3—week; Baltimore, 10 week.

EDWIN ARDEN CO.: Chicago Feb. 24—week; Dayton Mar. 3-5.

EXILES CO.: Cincinnati. Feb. 24—week;

EFFIE ELLSLER CO.: Auburn, N. Y., Feb. 26, Rochester 27, Mar. 1, Buffalo 3, 5, Utica 6, Troy 7, 8.

EUGICE GOODRICH CO.; Michigan City. Ind., Feb 24—week; Peru Mar. 3—week; Goshen 14, week;

E. H. SOTHERN: Cincinnati, O., Feb. 24—week; Dayton March 3, Columbus, 4 5, Louisville, Ky., 6-8, Fort Wayne, Ind., 10, South Bend 11, Toledo, O., 12, Detroit 13-16.

E. P. SULLIVAN CO.: Shamokin, Pa., Feb. 24—week; Mahanoy City March 3-5, Tamaqua 6-8, Ashland 10—week.

FLOY CROWELL CO.: Jamestown N. Y. Feb. 24—week.

FRANK MAYO: Winona, Minn., Feb. 27, La Crosse, Wis., 28, Stevens' Point March 1, Appleton, Wis., 4, Oshosh 5.

FANTASMA (B) CO.: Houston Tex., Feb. 26, 27, San Antonio 28, March 1.

FANTASMA (A) CO.: Denver, Col., Feb. 24—week; Cheyenne, Wyo., March 3, Salt Lake City 5, 6, San Francisco 10—two weeks.

FLORENCE HAMILTON CO.: Streator Ill., Feb. 24—week; Mendota March 10—week.

FAKIR CO.: Columbus O., Feb. 24—week; Cleveland March 3—week; Louisville Ky., 10—week.

FERGUSON-MACK CO.: Gadsden Ala., Feb. 26, Anniston, 27, Atlanta, Ga., 28-Mar. 1.

FRANCESCA REDDING CO.: McKeesport, Pa., Feb. 24—week.

FRED ANDREWS' CO.: Missoula, Mont., Feb. 24—week.

FRANK FRAYNE CO.: Rochester, N. Y., Feb. 24-March 1.

FAT MEN'S CLUB CO.: Cincinnati, Feb. 24—week.

FUGITIVE CO.: Newark, N. J., Feb. 24—week; Philadelphia Mar. 3—week Reading, Pa. 10-12, Paterson, N. J., 13-15.

FERNCLIFF CO.: New Bedford, Mass., Feb. 24, Chelsea 25, Brockton 26, Haverhill 27, Fitchburg 28, Meridan, Conn., March 1.

FANNY DAVENPORT CO: Memphis, Tenn., Feb. 27-March 1, St. Louis 3—week; Springfield, Ill., 10, Peoria 11, Decatur 12, Evansville, Ind., 13, Owensboro, Ky., 14, Lexington 15.

FRANK DANIELS CO.: N. Y. City Feb. 24—week

FAIRIES' WELL CO.: Waco, Tex., Feb. 26, 27, Fort Worth 28-Mar 1, Dallas 3, 4, Greenville 5, Sherman 6, Denison 7, Paris 8, Hot Springs, Ark., 10, 11, Little Rock 12, Cairo, Ill., 13, Springfield 14, Bloomington 15, Chicago 16—week.

GUILTY WITHOUT CRIME CO.: New Haven, Ct., Feb. 27-Mar. 1.

GOWONGO MOHAWK: Lynn, Mass., Feb. 27 March 1, Philadelphia March 3—week.

GRAY-STEPHENS CO.: Montreal Feb. 24—week; Toronto Mar. 3—week; Buffalo 10—week.

GALLEY SLAVE CO.: N. Y. City Feb. 24—week: Albany March 3, Troy 6.

GREAT METROPOLIS CO.: Boston Feb. 17 — two weeks.

GEORGIE HAMLIN CO.: Des Moines, Ia., Feb. 24—week.

HE, SHE, HIM, HER CO.: Birmingham, Ct., Feb. 26, Waterbury 27, Brooklyn, E. D., March 3—week.

HANS THE BOATMAN CO.: Omaha, Neb., Feb. 26, Council Bluffs, Ia., 27, St. Paul March 3——week; Minneapolis 10—week.

HANDS ACROSS THE SEA CO.: Providence, R. I., Feb. 24—week; Baltimore Md., March 3—week; Jersey City 10—week.

HELD IN SLAVERY CO.: Norfolk, Va., Feb. 17—week.

HARRY KEENE: Seattle, Wash., Feb. 26.

HUMPTY DUMPTY CO.: Minneapolis, Minn., Feb. 24—week.

HOLE IN THE GROUND CO.: San Francisco Feb. 24—two weeks.

HARDIE-VON LEER CO.: Cleveland, O., Feb. 24-March 1.

HELD BY THE ENEMY (No. 1) CO.: N. Y. City, Feb. 24—week.

HELD BY THE ENEMY (No. 2) CO.: Buffalo, N. Y., Feb. 24—week.

HARBOR LIGHTS CO.: Philadelphia, Feb. 24—week.

HETTIE BERNARD-CHASE: Leesburg, Fla., Feb. 8, Tampa 10.

HENRY CHANFRAU CO.: Rutland, Vt., Feb. 26, Fairhaven 27, Whitehall, N. Y., 28, St. Edward March 1, Saratoga 3, Rondout 4, Saugerties 5.

HOLDEN COMEDY CO.: Alton, Ill., Feb. 24—week.

HILARITY CO.: Cadiz, O., Feb. 27, Martin's Ferry 28, Washington, Pa., March 1, Brownsville 3, Uniontown 5, Mt. Pleasant 6, Scottsdale 7, Greensburg 8, Altoona 10, Indiana 11, Irwin 12.

IDA VAN CORTLAND CO: Dayton, O., Feb. 24—week; Wheeling, W. Va., March 3—week: Indianapolis 10—week; Toledo 17—week.

IVY LEAF CO.: Exeter, N. H., Feb. 26, Lynn 27-March 1.

IN THE RANKS CO.: Chicago Feb. 24—week.

J. H. WALLICK CO.: Buffalo, N. Y., Feb. 24—week.

JANAUSCHEK: Toledo, O., Feb. 26, Detroit, Mich., 27-March 1, Port Huron 3, La Peer 4, Bay City 5, 6, East Saginaw 7, 8.

JULIA MARLOWE: Meadville, Pa., Feb. 28, Franklin March 1.

JOHN S. MURPHY CO.: Moscow, Ore., Feb. 26, Spokane Falls, Wash., 28-March 1.

J. B. POLK CO.: East Saginaw, Mich., Feb. 26, Bay City 27, Flint 28, Battle Creek March 1, Joliet, Ill., 3, Davenport, Ia., 4, Marshalltown 5, Oskaloosa 6, Des Moines 7, 8, Cedar Rapids 10, Burlington 11, Galesburg, Ill., 12, Bloomington 13, Peoria 14, 15.

JOSEPH MURPHY: Lima, O., Feb. 26, Cleveland 27-March 1.

JEFFERSON-FLORENCE CO.: Chattanooga, Tenn., Feb. 26, Atlanta, Ga., 27, Knoxville 28, Lexington, Ky., March 1, Cincinnati 3-5, Pittsburg 6-8, N. Y. City 10—three weeks.

JOHNSON'S CO.: Leetonia, O., Feb. 24—week.

KATIE PUTNAM CO.: Hot Springs, Ark., Feb. 26 27, Little Rock 28—March 1, Pine Bluff 2.

KEEP IT DARK CO.: Sharon, Pa., Feb. 26, New Castle 27, Rochester 28, Tarentum March 1.

KAJANKA CO.: Boston Feb. 24—two weeks.

KIRALFYS' CO: Buffalo, N. Y., Feb. 24—week.

KENDALS: New York City Feb. 17-March 1.

LITTLE LORD FAUNTLEROY CO.: Brooklyn, N. Y., Feb. 24—week.

LITTLE NUGGET CO.: Cadiz, O., March 7.

LITTLE LORD FAUNTLEROY CO.: Augusta, Ga., Feb. 26, Columbia, S. C., 27, Greenville, 28, Charlotte, March 1, Wilmington, N. C., 3, Raleigh 4, Greenboro 5, Danville, Va., 6, Norfolk 7, 8, Richmond 10, 11, Alexandria 12, Annapolis 13, Wilmington, Del. 14, 15.

LILLIAN LEWIS CO: Denver, Col., March 3—week; St. Louis 10—week.

LIGHTS AND SHADOWS CO.: Boston, Mass., Feb. 24—week; Brockton 3, New Bedford 4, 5, Fall River 7, Newport 8.

LAST DAYS POMPEII CO.: Catskill, N. Y., Feb. 26.

LIZZIE EVANS CO.: Tyler Tex., Feb. 25, 26, Palestine 27, Houston 28-March 1, Galveston 2, 3, Bryan 4, Brenham 5, Temple 6, Belton 7, Austin 8, San Antonio 9, 10, Waco 11, Hillsboro 12.

LONDON GAIETY CO.: Brooklyn, N. Y., Feb. 24—week.

LATER ON CO.: St. Louis, Feb. 24—week.

LOST IN NEW YORK CO: Indianapolis March 3—week; Chicago 10—week.

LEGAL WRECK CO.: Pittsburg Feb. 24 March 1.

LEWIS MORRISON: Taylor, Tex., Feb. 26, Temple 27, Austin 28-March 1, San Antonio 2, 3, Columbus 4, Houston 5, 6, Galveston 7, 8, New Orleans 10—week.

MRS. GEORGE KNIGHT: Greenville, Tex., Feb. 26, Denison 27, Sherman 28, Paris March 1, Hot Springs, Ark., 3, Pine Bluff 4, Little Rock 5, 6, Memphis, Tenn., 7, 8.

MAIN LINE CO.: Bloomington, Ill., Feb. 27, La Salle 28, Davenport March 1, 2, Cedar Rapids 3, Des Moines 4, 5, Council Bluffs 6.

MURRAY-MURPHY CO.: Rockford, Ill., Feb. 26.

MIDNIGHT BELL CO.: Boston, Feb. 24—week.

MAUDE ATKINSON'S CO.: Topeka, Kas., Feb. 26, 27.

MATTIE VICKERS CO.: Winchester, S. C., Feb. 26, Durham 27, Raleigh 28.

MACLEAN-PRESCOTT CO.: Lowell, Mass., Feb. 26, 27, Brockton 28, New Bedford March 1, New Haven, Ct., 3, 4, Hoboken, N. J., 6-8.

MARGARET MATHER: Chillicothe, O., Feb. 27, Richmond, Ind., 28, Indianapolis March 3-5, Columbus 6-9, Chicago 10—week.

MONROE-RICE CO.: Boston 24—two weeks.

MR. BARNES OF NEW YORK CO.: Newark, N. J., Feb. 24—week.

MAY NEVADA CO.: Lamark, Ill., Feb. 26, 27.

MME. NEUVILLE CO.: Albany, N. Y., Feb. 24—week; Utica, March 3-5, Amsterdam, 6-8, Rochester 10—week.

MAGGIE MITCHELL CO.: San Francisco, Feb. 17—two weeks.

MUGGS' LANDING CO.: Binghamton, N. Y., Feb. 25, 26, Geneva 27, Seneca Falls, 28, Auburn, March 1.

MY PARTNER CO.: Worchester, Mass., Feb. 24-March 1.

MESTAYER-VAUGHN CO.: Denver Col. Feb. 24—week.

MCCARTHY'S MISHAPS CO.: Anniston, Ala., Feb. 26, Atlanta 27-March 1.

MARIE WAINWRIGHT: Owensboro, Ky., Feb. 27, Evansville, Ind., 28-March 1, Nashville, Tenn., 3-5, Memphis, 6-8.

MILTON NOBLES: Newport, R. I., Feb. 27, Willimantic, Ct., 28, Woonsocket, R. I., March 1, Fall River, Mass., 3, Springfield 4, Meriden, Ct., 5, Waterbury 6, Bridgeport 7.

MCKEE RANKIN CO.: Chicago, Feb. 24—week.

NEW YORK THEATRE CO.: Columbus, Pa., Feb. 24—week; Lebanon March 3—week.

NASH'S CO.: Reynoldsville, Pa., Feb. 27, Du Bois 28, Punxsutawny March 1.

N. C. GOODWIN CO.: N. Y. City Feb. 24—week.

NIGHT OFF CO.: San Francisco Feb. 24-Mar. 1.

NOSS FAMILY CO.: Ottawa, Kan., Feb. 26, Osage City 27, Horton 28, Emporia March 1.

N. S. WOOD CO.: Toledo, O., Feb. 24—week; Detroit March 3—week.

NATURAL GAS CO.: Philadelphia Feb. 24—week; New Brunswick March 3, Elizabeth 4, Reading 5, Easton 6, Allentown 7, Harrisburg 8.

NELLIE MCHENRY CO.: Hartford, Ct., Feb. 26, New Haven 27-Mar. 1, N. Y. City 3—week.

ONE OF THE BRAVEST CO.: Milwaukee, Wis., Feb. 24—week.

OLD HOMESTEAD CO.: Newark, O., Feb. 26, Auburn 27, Syracuse 28-March 1, Norwich 3, Binghamton 4, Oneida 5, Rome 6, Utica 7, 8, Troy 10-11, Hoosac Falls, Mass., 13, North Adams 14, Northampton 15.

ONE OF THE FINEST CO.: Brooklyn, N. Y., Feb. 24—week.

OLD JED PROUTY CO.: Paterson, N. J., Feb. 26, Trenton 27-March 1.

OUR FLAT CO.: Cleveland, O., Feb. 24—week.

OLIVER BYRON CO.: Syracuse, N. Y., Feb. 24—week; Rochester March 3—week: Albany 10—week.

OUR GERMAN WARD: Alliance, O., Feb. 27, Youngstown March 1, Ashtabula 4.

OGARITA CO.: Greenville, Ill., Feb. 24—week.

PAYMASTER CO.: Chicago Feb. 24—three weeks.

PATTI ROSA: Decatur, Ala., Feb. 26; Florence 27, Corinth 28, Aberdeen Miss., March 1, Columbus 3, Meridian 4, Jackson 5, Vicksburg 6.

PAUL KAUVAR CO.: Pittsburg Feb. 24—week.

PECK'S BAD BOY CO.: Baltimore, Md., Feb. 24—week.

PASSION'S SLAVE CO., Boston, Feb. 24—week; Providence, R. I., March 3—week.

P. F. BAKER CO.: Hoboken, N. J., Feb. 24—week.

PAT ROONEY CO.: St. Joseph, Mo., Feb. 26, Lincoln, Neb., 27, Omaha 28-30, Fremont March 3, Hastings 4, Grand Island 5, Carney 6, Cheyenne, Wyo., 7, Laramie 9, Salt Lake 10, Ogden 11.

PARLOR MATCH CO.: Indianapolis, Ind., Feb. 27-March 1.

POSSIBLE CASE CO.: Leadville Col., Feb. 26, 27, Pueblo 28, Colorado Springs March 1.

PEMBERTON CO.: Boston Feb. 24—week.

PEOPLE'S THEATRE CO.: Lehighton, Pa., Feb. 24—week.

PRINCE AND PAUPER CO.: N. Y. City, Feb. 3—indefinite.

PRIVATE SECRETARY CO.: Newburg, N. Y., Feb. 26.

ROSINA VOKES CO.: Boston Feb. 10—three weeks.; Philadelphia March 3—two weeks.

ROBERT DOWNING CO.: Kingston, N. Y., Feb. 26, Pokeepsie 27, Carbondale, Pa., 28, Allentown March 1, Easton 3, Bethlehem 4, Wilkesbarre 5, Manch Chunk 6 Towanda 7, Binghamton, N. Y., 8.

ROYCE-LANSING CO.: Grafton, W. Va., Feb. 26, Mannington 27, Fairmount 28, Newburg March 1.

ROLAND REED CO.: Denver Feb. 24—week; Kansas City Mar. 3-5, Chicago 9—week.

RUBY LAFAYETTE CO.: Joplin, Mo., Feb. 26-Mar. 1.

ROBERT MANTELL CO.: Chicago Feb. 24 — two weeks.

ROSE COGHLAN CO.: New York City Feb. 24—two weeks.

REUBEN GLUE CO.: Philadelphia Feb. 24— week; Pittsburg March 10—week.

RANCH 10 CO.: Troy, N. Y., Feb. 24—week.

RIP VAN WINKLE CO.: Milledgeville, Ala., Feb. 26.

ROYAL PASS CO.: Shenandoah, Pa., Feb. 26, Mahanoy City 27, Tamaqua 28, Pottsville March 1, Philadelphia 3—week.

RAG BABY CO.: Philadelphia, Pa., Feb. 24—week.

RHEA: Waltham, Mass., Feb. 26, Woonsocket, R. I., 27, Pawtucket 28, Bridgeport, Ct., March 1, Waterbury 3, Northampton Mass., 4, Springfield 5, Danbury, Ct., 6, New Haven 7, 8, Washington, D. C., 10—week.

SHE CO.: Jackson, Mich., Feb. 26, Adrian 27, Kalamazoo 28, St. Louis Mar. 3—week.

ST. FELIX SISTERS.: Burlington, Ia., Feb. 26, Des Moines 28.

SIBERIA CO.: Toronto Feb. 24—week.

SUSPECT CO.: New Orleans Feb. 24—week.

SHENANDOAH CO.: Portland, Ore., Feb. 24—week.

SHENANDOAH: N. Y. City Feb. 17-April 19.

STEPPING STONE CO.: N. Y. City, Feb. 17—two weeks.

SOL SMITH RUSSELL: San Francisco, Feb. 24—two weeks.

SEYMOUR-STRATTON CO.: Bridgeton, N. J., Feb. 24—week.

STUTTZ'S CO.: San Angelo, Tex., Feb. 24—week.

SPIDER AND FLY CO.: Kansas City, Mo., Feb. 24—week; Hannibal, March 3, Galesburg, Ill., 4, Burlington, Ia., 5, Peoria, Ill., 6, Bloomington 7, Decatur 8, St. Louis, Mo., 10—week

SHADOWS OF A GREAT CITY CO.: Chicago, Feb. 24—week; Milwaukee, Wis., March 3—week; Minneapolis 10—week.

STILL ALARM CO: Brooklyn, E. D., Feb. 24—week; Trenton, N. J., March 3, 5, Scranton, Pa., 6, 8, N. Y. City 10—week.

STANDARD THEATRE CO.: Ironton, O., Feb. 24—week; Portsmouth March 3—week; Lancaster 10 week.

SEVEN AGES CO: Baltimore, Feb. 24—week.

SHANTY QUEEN CO.: Chicago, Feb. 24—week.

STUART ROBSON CO.: Washington, D. C. Feb. 24—week.

STOWAWAY CO: Manchester, N. H., Feb. 26, Concord 27, Lawrence, Mass., 28, Haverhill March 1, New York City 3—two weeks.

SOCIAL SESSION CO.: San Francisco Feb. 17-March 1.

SWEET LAVENDER CO.: Louisville, Ky., Feb. 27-March 1; Norfolk, Va., 3, 4, Hampton 5, Richmond 6-8, Harlem N. Y. 10—week.

THOMAS W. KEENE CO.: Meriden, Ct., Feb. 26, Bridgeport 27, Waterbury 28, Birmingham March 1, Newburg 3, Poughkeepsie 4, Kingston 5, Cohoes 6, Johnstown 7, Auburn 8, Syracuse 10-12, Rochester 13-15.

TWO OLD CRONIES: Kansas City, Feb. 24—week, Ft. Scott, Kas., Mar. 3, Denison, Tex., 4, Dallas, 5, 6, Houston 7, 8, New Albans 9.

THOS. E. SHEA CO.: Altoona, Pa., 24-27, Harrisburg 28 March 1, Allentown 3, 4, Bethlehem 5-8.

THROWN UPON THE WORLD CO.: Waterloo, N. Y., Feb. 26, Oswego 28, Towanda Mar. 1, Waverly 3, Carbondale, Pa., 5, Honesdale 6, Hawley 7, Port Jervis 8.

TWO SISTERS CO.: Youngstown, O., Feb. 26, Akron 27, East Liverpool 28, McKeesport Pa. March 3, Wheeling W. Va. 7, 8, Beaver Falls Pa. 10, Tyrone 11, Altoona 12, Williamsport 14, Scranton 14, 15.

TIME WILL TELL CO.: Watertown, N. Y., Feb. 26, Oswego 27.

TIN SOLDIER CO.: Salt Lake City, Feb. 24-26, San Francisco March 3—two weeks.

THREE ONLY DAUGHTERS CO.: N. Y. City indefinite.

TOM SAWYER CO.: Kansas City, Mo., Feb. 24—week.

TRUE IRISH HEARTS CO.: New Haven, Ct., Feb. 26, Newburg N. Y. 27.

TWO JOHNS CO: Brooklyn, E. D., Feb. 24—week.

TOWN LOTS CO: Clarksville, Tenn., Feb. 26 Evansville, Ind., March 3.

THE WIFE CO.: Toronto, Can., Feb. 27-March 1.

UNCLE TOM'S CABIN CO.: Barnesville, O., Feb. 26, New Cumberland, W. Va., 28, Brilliant, O., March 1, Salemville 3, Kent 4, Cleveland 5, Pt. Clinton 6, Toledo 7.

ULLIE AKERSTROM CO.: Elmira, N. Y., Feb. 28 Binghamton March 1.

UNCLE HIRAM CO.: Warren, O., Feb. 26, Youngstown 27, Ravenna 28, New Philadelphia March 1.

UNDER THE LASH CO.: Massillon, O., Feb. 26, Mansfield 27, Lima 28, Fort Wayne, Ind., March 1, Chicago 3—week; Dayton, O., 10—week; Columbus 17—week; Pittsburg 24—week.

VERNONA JARBEAU CO.: Butte, Mont., Feb. 26.

VICTORIA VOKES: Franklin, Pa., Feb. 26, Erie 27, Titusville 28, Oil City March 1, Kent, O., 3, Akron 4.

W. H. CRANE: N. Y. City Jan. 13—eight weeks.

WHITE SLAVE CO.: N. Y. City Feb. 24—week.

WILD OATS CO.: Nelsonville, O., Feb. 26, Logan 27, Wellston 28, Portsmouth March 1, Waverly 3, Jackson 4, Ironton 5, Chillicothe 6.

WILSON BARRETT CO.: Philadelphia, Pa., Feb. 24—two weeks.

WILL O' THE WISP CO.: Brooklyn, N. Y., Feb. 24—week; Salamanca March 3, Meadville Pa., 4, Corry 5, Warren 6, Kent O., 7, Chicago 10—week.

WAITE COMEDY CO.: Delaware, O., Feb. 24—week.

WAIFS OF NEW YORK CO.: Pine Bluff, Ark., Feb. 26, Decatur, Ala., 27, Birmingham 28-Mar. 1, Anniston 3, Columbus, Ga., 4, Montgomery, Ala., 5, Selma 6, Pensacola, Fla., 7, Mobile, Ala. 8, New Orleans, 10—week.

WOMAN AGAINST WOMAN CO.: Lancaster, Pa. Feb. 24-26, Wilmington, Del., 27-March 1.

ZEFFIE TILBURY CO.: Fall River, Mass., Feb. 24—week; Gloucester March 3—week; Haverhill 10—week.

ZOZO CO.: Thomasville, Ga., Feb. 26, Jacksonville Fla., 27, 28, St. Augustine March 1.

OPERA AND CONCERT COMPANIES.

ALCAZAR OPERA CO.: Venaditi, Mex., Feb. 26, 27, Javal 28-March 1.

ANDREWS OPERA CO.: Waterloo, Ia., Feb. 26.

BOSTON IDEALS: New Orleans Feb. 24 — two weeks.

BOSTONIANS: St. Paul, Minn., Feb. 26.

BOSTON STARS: Darlington, S.C., Feb. 26, Florence 27, Covington Mar. 1, La Grange, Ga., 3, Newman 4, West Point 5, Opelika Ala. 6, Selma 8, Decatur 10, Hunkula 11, Fayetteville, Tenn., 12, Winchester 13, Shelbyville 14, Nashville 15.

BENNETT-MOULTON CO.: Terre Haute Ind., Feb. 24—week.

CONRIED OPERA CO.: N. Y. City Feb. 24—week.

CORINNE OPERA CO.: Clinton, Ia., Feb. 26, 27, Rockford, Ill., 28-March 1, Chicago 3—two weeks.

CHARLES P. HIGGINS CONCERT CO.: Butler, Ind., Feb. 26, Bryan, O., 27, Paulding 28, Van Wert March 1, Decatur 3, Portland 4, Farmland 5, Muncie 6, Anderson 7, New Castle 8, Rushville 10, Shelbyville 11, Noblesville 12, Tipton 13, Kokomo 14, Marion 15.

CASINO (Lamont) CO.: Cheyenne, Wyo., Feb. 28-March 1.

CARLETON OPERA CO.: Chicago Feb. 24—week.

DRUM MAJOR CO.: Chicago Feb. 17-March 8.

EMMA ABBOTT OPERA CO.: Washington, D. C., Feb. 24—week.

FRENCH OPERA CO.: New Orleans—indefinite.

GRAU OPERA CO.: Grand Rapids, Mich., Feb. 26.

GILBERT OPERA CO: Washington, Pa., Feb. 24-26, Canonsburg 27-March 1.

HATCH OPERA CO.: Sterling, Ill., Feb. 27, Dixon 28, Amboy March 1, Mendota 3.

JUCH OPERA CO.: Seattle, Wash., Feb. 24—week.

LEVY CONCERT CO.: El Paso, Tex., Feb. 27, Tucson, Ariz., 28, Phoenix March 1.

MCCAULL OPERA CO.: Philadelphia Feb. 24—four weeks.

MACCOLLIN OPERA CO.: New Orleans Feb. 24—week.

NASHVILLE STUDENTS: Monroe City, Mo., Feb. 26.

OOLAH CO.: Cleveland, O., Feb. 26, Buffalo 27-March 1.

PATTI: Denver, Col., Feb. 27-March 1.

SWEDISH LADIES' CONCERT CO.: Sherbrooke, Can., Feb. 27.

THE GONDOLIERS (Stetson's) CO.: Washington, D. C., Feb. 24—week.

THE GONDOLIERS (Henderson's) CO: St. Paul, Minn., Feb. 26, Minneapolis 27-March 1.

WILBUR OPERA CO.: Springfield, Mass., Feb. 24—week.

VARIETY COMPANIES.

AUSTIN'S AUSTRALIANS: Paterson, N. J., Feb. 24—week.

BENNETT BROTHERS: Baltimore, Md., Feb. 24—week.

GUS HILL'S CO.: Cincinnati, Feb. 24—week.

HYDE'S CO.: St. Louis Feb. 24—week.

HOWARD BURLESQUE CO.: Harlem, N. Y., Feb. 24 week; Newark, N. J., March 3—week; Washington 10—week.

HERRMANN'S TRANSATLANTIQUE CO.: Rochester, N. Y., Feb. 24, 26, Detroit, Mich., 27-March 1, Akron, O., 3, Youngstown 4, Wheeling, W. Va., 5, Zanesville, O., 6, Columbus 7, 8, Cincinnati 10—week.

HOWARD ATHENEUM CO.: Chicago Feb. 24—week; Harlem March 3—week; Philadelphia 10—week.

IRWIN BROTHERS: N. Y. City Feb. 24—week.

KERNELL'S CO.: Brooklyn, N. Y., Feb. 24—week.

LONDON SPECIALTY CO.: Philadelphia Feb. 24-March 1.

NIGHT OWLS CO.: Reading, Pa., Feb. 26.

REILLY-WOODS CO.: Washington, D. C., Feb. 24—week.

ROSE HILL'S CO.: Chicago Feb. 24-March 1.

RENTZ-SANTLEY CO.: Newark, N. J., Feb. 24—week; Brooklyn, N. Y., March 3—week.

TWO MACS CO.: N. Y. City Feb. 24—week.

VAIDIS SISTERS: N. Y. City Feb. 24—week.

MINSTRELS.

CLEVELAND CONSOLIDATED MINSTELS: Columbus, O., Feb. 26, Pt. Wayne, Ind., 27, Indianapolis 28, March 1.

COLLIER'S MINSTRELS: Laporte, Ind., 26, Waterloo 27, Cedar Falls 28.

FIELD'S MINSTRELS: Pottsville, Pa., Feb. 26, Wilkesbarre 27, Pittston 28, Scranton Mar.

THE AMATEUR STAGE.

THE AMARANTH IN DAVID GARRICK.

David Garrick was revived by the Amaranth Society at the Brooklyn Academy on Wednesday evening, Feb. 12. To Alfred Young, an amateur of undoubted ability, was entrusted the title role. Mr. Young's methods are legitimate, but his physique is inadequate for such a character. His voice is sympathetic and emotional but not powerful enough for some of Garrick's scenes. In the feigned dinner spree at Ingot's house, he carefully avoided all buffoonery, or aught that was akin to an "intoxicated bully."

Miss Wallace's sweet, gentle face, winning presence, and soft, refined voice made Ada Ingot the very personification of loveliness. In the emotional scenes she developed a strong degree of impressiveness and true pathos. Yet in the first act her gaiety was too watchful of its effect and not of itself spontaneous or natural.

Albert Meafoy played Squire Chivey in a skilful manner. The description of his post-prandial interview with David Farron was very humorous and fully attested his ability as a comedian.

The Simon Ingot of H. H. Gardner had many good attributes, and only lacked finish and a little spirit to have been a fine bit of character work.

Mr. Ingot's *bourgeois* friends, the Browns, the Smiths and the Jones's, being eccentric characters, are granted many liberties in their fun-making not usually allowed upon the stage. But the people who played these parts for the Amaranth Society overstepped even these privileges. They must evidently have thought they were visiting a lunatic asylum, for their antics were more in keeping with such a place than the drawing-room of a merchant prince.

PINAFORE REDIVIVUS.

It was a bold move for the Amateur Opera Association to revive that old-time favorite, Pinafore, at the Brooklyn Academy on Thursday evening, Feb. 13, after so many years of inocuous desuetude. That the lovers of Gilbertian opera still have an interest in this time-worn piece was fully evinced, however, by the large assemblage present. The many beautiful songs were rendered with considerable spirit, and the audience manifested throughout a warm interest. The opera was presented faithfully, and barring one or two individuals in the cast, it may be said to have been a successful production. A very bad feature was the Sir Admiral Porter, of Mr. Berlin. He was decidedly amiss in the character, for he could neither sing nor act, and to his poor ability may be attributed much of the "Balaam" of the performance.

Thomas T. Barry was a manly and handsome Captain Corcoran, and sang the role in fine style, though a little more ease would have greatly improved him. The Little Buttercup of Annie A. Kieth was an able rendition. Her voice is sweet and well modulated, and she sang the little bumboat woman tunefully, and acted with grace and finish. A. G. Nickold's splendid tenor voice was heard to good advantage as Ralph Rackstraw, but his acting left a great deal to be desired.

Mrs. Emma Henry Thomas, though somewhat mature for Josephine did not fail to please. In the upper register her voice is quite powerful and clear, and in the lower sweet and flexible. J. W. Macy was an amusing Dick Deadeye and sang his few solos excellently. Mabel G. Smith sang very sweetly as Hebe, and W. F. Boat displayed a fine melodious voice as the Boatswain.

C. H. Rivers, Jr., and F. Henderson introduced, incidentally, a sailors' hornpipe, and met with a hearty approval, and justly, for it was indeed most artistically executed.

The movement of the opera was rapid and spirited. The singing was in perfect accord, the groupings pretty, and the orchestral work, under the leadership of W. W. Thomas, perfect.

RAY REEN.

NOTES.

A performance was given at the Berkeley Lyceum Friday evening, Feb. 13, for the benefit of Columbia Athletic Association. The programme began with a minstrel entertainment with August Rubsamen, bones; Sheppard Knapp, interlocutor; and Clinton Burling multiverins. Messrs. Rubsamen, Hindreth, Collin, Douglass, Holbrook and Howell brought this part to a close with an ethiopian farce. A dramatic poem, "The Gypsy Flower Girl," was then recited by Mrs. Burling, after which Smith's bright little comedy, A Happy Pair, was performed by Mr. and Mrs. Clinton Burling in excellent style.

A statement was recently made in one of the Philadelphia papers to the effect that one Garland Godon had resigned from the Edwin Forrest Dramatic Association, of that city, inducing six other leading members of the club, who it was stated objected to Herr Hertzler's management, to follow his example. Herr Hertzler writes to THE DRAMATIC MIRROR to deny this statement. He says none of the persons in question were discharged from the society while the others resigned for obvious reasons, foreign though to Herr Godens cause of quitting the organization. The affair has caused much talk in Philadelphia's amateur dramatic circles.

An unusually creditable amateur performance was that of Pygmalion and Galatea given at Music Hall, Kansas City, on the 10th inst. The performance was in the nature of a benefit to Miss Ella Long by the amateurs of that city, and a crowded house greeted her. Miss Long aspires to adopt the stage as a profession, and though having appeared several times in amateur performances, never attempted a leading role before. It is but just to say that she exceeded the expectations of her most sanguine friends, in the portrayal of her part. She possesses a rich, well modulated voice, a good stage presence, fine facial expression, and grace of manner. There was a notable absence of the characteristics which usually mark amateurs, thereby showing that she has talent for the profession of her choice. D. Austin Latchaw, impersonated Pygmalion in an excellent manner, and Miss Louise Denman, a professional, as Cynisca added much to the performance. The remainder of the cast, including R. H. Conness, Guy Radford, George Warren, Miss Julia Downing and Miss Aphie Hendricks were capable.

A most successful performance of the emotional drama Time and the Hour was given by some well-known amateurs, under the direction of Mrs. Neal Warner, in the Victoria Armory Hall, at Montreal, on the 10th inst. Mrs. Warner gave a fine delineation of the leading female role, Marian Beck. The scenery and property for the occasion were kindly loaned by Messrs. Sparrow and Jacobs, of the Theatre Royal.

MABEL PENFIELD has been engaged for W. H. Crane's company for next season.

The Christmas Number

OF THE

Dramatic Mirror

BY MAIL, 50 CENTS.

Address THE DRAMATIC MIRROR
145 Fifth Avenue, New York.

The Giddy Gusher Papers

BY MARY H. FISKE.

(EDITED BY HARRISON GREY FISKE.)

THIRD EDITION.

AT A REDUCED PRICE.

Retail, 75 cents. By Mail, 85 cents.

BOUND IN CLOTH.

Send orders to the office of publication,

THE DRAMATIC MIRROR,
145 Fifth Avenue, New York.

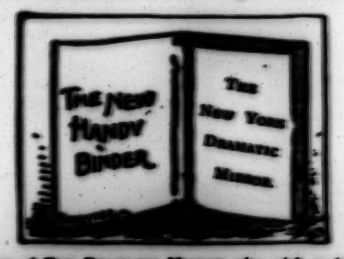
"The New York Dramatic Mirror has started an excellent and valued department, to which special writers of distinction contribute, and which promises to excite a new and higher interest among thinking men in the needs, aims and possibilities of the stage. These essays represent the first attempt made in this country to place an actor's paper on a commanding literary and critical plane."—Chicago Inter-Ocean.

The Dramatic Mirror Dramatic Essays

I. The New Departure - - - - - - - DION BOUCICAULT
II. Mirth in Melodrama - - - - - - ALBERT E. LANCASTER
III. Actors and Newspapers - GEORGE EDGAR MONTGOMERY
IV. Foreign Idols vs. Domestic Gods - CLINTON STUART
V. Progress in Realism - - - - - - - ELWYN A. BARRON
VI. The Dramatic Author and the Theatrical Critic - BRANDER MATTHEWS
VII. Science on the Stage - - - - - - CHARLES BARNARD
VIII. Contemporary Stage Humor - - - - - B. E. WOOLF
IX. Decline of Scenic Art - - - - - - RICHARD MANSTON
X. Will it Live? - - - - - - - - - - WILLIAM GILLETTE
XI. The Dramatic Millennium - HENRY GUY CARLETON
XII. The Modern English Stage through French Spectacles - - - - - - - - MAX O'REIL
XIII The Play's the Thing - - - - - - EDWARD FULLER
XIV. Does Shakespeare Pay? - - - - - - ALFRED AYRES

The above essays have appeared in successive issues of THE DRAMATIC MIRROR. Mailed to any address on receipt of price, Ten Cents a copy. Address, THE DRAMATIC MIRROR, 145 Fifth Avenue, New York.

The Dramatic Mirror Binder.



Readers of THE DRAMATIC MIRROR, who wish to keep the paper neatly filed, will find our Handy Binder convenient and serviceable. It is made of stout cloth covers gilt-lettered and holds 52 or more numbers.

PRICE, 75 CENTS.

By mail, to any address (postage prepaid), 85 cents.
THE NEW YORK DRAMATIC MIRROR,
145 FIFTH AVENUE, NEW YORK.

A PRIVATE CAR

— FOR SALE —

AT A BARGAIN.

Too small for present owner's use. Standard gauge; four wheel trucks; paper wheels; length, including platforms, 55 feet 7 inches; low observation windows at both ends; Pennsylvania standard color; has one stateroom, eight double berths, one double lounge, and two more sections can be added if desired; good-sized kitchen, good range, Baker heater, all in good order; a cellar with tool box, coal box and vegetable box, also a meat and ice cellar accessible direct from kitchen and from outside. Car in general good order and ready for immediate use. Well adapted to use as theatrical companies. Apply to

F. H. TUBBS,
Superintendent Western Union Telegraph Co., Chicago.

American Academy of the Dramatic Arts

LYCEUM THEATRE BUILDING, N. Y. CITY

THE SPECIAL SUMMER SESSION BEGINS IN MAY.

THE NEXT ACADEMIC YEAR BEGINS OCT. 25, 1890.

For information regarding the Special Summer Session, the regular Academic Course, the Evening Classes, or the Special Courses of Private Lessons in Pantomime, "Stage Business," Elocution, Dancing, Fencing, Singing, apply to

R. F. ROBERTS, Secretary's Office,
22 E. 28th St., N. Y. City.

DOBLIN TAILOR

854 BROADWAY,

(Morton House).

Only the VERY FINEST TAILORING at MODERATE PRICES, for CASH, the INVARIABLE RULE.

WINTER STYLES NOW READY.

To All Whom It May Concern:

You are hereby notified of my acquisition from Victorien Sardou of the exclusive right to produce THEODORA, and that I will PROSECUTE BY INJUNCTION, for DAMAGES and OTHERWISE, to the full extent of the law, any one producing or permitting the production of said play without my permission in the United States and Canada.

FANNY DAVENPORT.

A. J. DITTENHOEFER, Counsel.

NEW YORK CENTRAL & HUDSON RIVER R. R.

GREAT FOUR-TRACK TRUNK LINE.

SUPERIOR SERVICE! FINEST EQUIPMENT! GREATEST COMFORT!

GRAND CENTRAL STATION,
Fourth Avenue and Forty-Second Street, New York

THE NEW YORK CENTRAL is the only line landing its passengers in the City of New York, in the centre of the business and residence district, and convenient to the large hotels. All parts of the city can be quickly reached by means of the Elevated railroads and horse-car lines which radiate from Grand Central Station.

For information, address
M. C. ROACH, General Eastern Passenger Agent,
No. 413 Broadway, New York.
GEORGE H. DANIELS, General Passenger Agent,
Grand Central Station, New York.

HARDMAN PIANO

HARDMAN, PECK & CO. Mfrs.

WAREROOMS, 5th AVE. & 19th ST.

40,000 IN USE.

BROOKLYN KNITTING CO.

MANUFACTURE ALL KINDS OF KNIT GOODS USED FOR

Theatrical and Athletic Purposes

IN WORSTED AND SILK OF THE BEST QUALITY ONLY.

The "Profession" will find these goods superior to all others in material, finish and durability. They may be obtained from all the leading dealers in Athletic and Theatrical goods.

ALWAYS ASK FOR BROOKLYN KNITTING COMPANY'S MAKE.

THEATRICAL SCENERY

SOSMAN AND LANDIS

SCENIC STUDIO,

236-238 Clinton St., Chicago, Ill.

We have the largest establishment devoted exclusively to artistic scene-painting there is in the world.

Over 2,000 Theatres, Opera Houses and Halls, now using scenery made by our firm. Everybody more than satisfied, and none of them mourning "the decadence of Scenic Art."

We now have under contract a number of the finest theatres being built in the United States.

We think it will be decidedly to the interests of managers and owners to get our estimates before contracting elsewhere.

We manufacture the finest line of STAGE HARDWARE on the market, and deal in stage carpets, grass mats, and in fact every accessory used on stages.

Estimates and Catalogues on Application.

VELVETIA

BEST FACE POWDER MADE

UNION TRANSFER AND STORAGE CO.

121 to 125 East 22d Street,
Telephone Call, 22d Street, 159

Branch Offices—427 Fourth Avenue, and
124 PARK AVENUE,
Opp. Grand Central Depot.

Large vans for furniture moving, city and country. Packing of china and works of art a specialty. Storage for furniture reduced 25 per cent.

Trunk storage reduced to 25 cents per month.

Moving of Theatrical Companies a Specialty

TRANSFER.
W. McCARTY LITTLE, Pres.
J. H. JONES, Sec. and Treas.

BRIC-A-BRAC,

ART TREASURES, FANS and every kind of fancy articles

REPAIRED.

MEEKER & CO., 346 Sixth Avenue,
Between Twenty-first and Twenty-second Sts

LADIES, ATTENTION!

The best face and sweaty powders made and guaranteed to be free from lead, zinc, bismuth and all other injurious minerals, are contained in the PERFORATED CHAMOIS SACHETS, the most delightful toilet accessory ever invented. For sale everywhere, or sent by mail. Price, 25 cents. Thayer & Co. Sole Manufacturers 819 Washington St. New York.

ERIE Vestibuled LIMITED.

CHAUTAUQUA LAKE ROUTE

BETWEEN

NEW YORK AND CLEVELAND

AND

NEW YORK AND CHICAGO.

WEST BOUND:

Leave West 23d Street, every day	2.35 P. M.
Leave Chambers Street, every day	3.00 P. M.
Arrive at Cleveland, next day	10.45 A. M.
Arrive at Chicago, next day Via Chic. & Atl. R'y.	9.00 P. M.

EAST BOUND:

Leave Chicago, every day Via Chic. & Atl. R'y.	10.15 A. M.
Leave Cleveland, every day	8.25 P. M.
Arrive at New York, next day	5.15 P. M.

VESTIBULED PULLMAN SLEEPING CAR made specially for this service is run on this train through to Cleveland.

East bound the Sleeping Car from Cleveland is attached to the Vestibuled Limited at Leavittsburg.

Passengers in both directions enjoy the advantages of the DINING CAR.

I. P. FARMER, Gen. Pass. Agent.
GEO. DeHAVEN, Asst Gen. Pass. Agent.

The Essence

NOTHING IN THE WORLD EQUALS IT FOR

A SPRING MEDICINE.

THE SALVE

CURES EVERY KIND OF CUT OR

OPEN WOUND

DEPOT, 23 DEY STREET,

ROOM 17, NEW YORK CITY.

H. LE GEY.

VASELINE

THE MOST VALUABLE REMEDY KNOWN. It should be used by actors and the profession generally for removing the make-up and at the same time preserving the skin from injury.

Our COLD CREAM AND CAMPHOR ICE are the cheapest and best preparations known, and we recommend them to the profession as being most suitable for their use.

If you have occasion to use VASELINE in any form be careful to accept genuine goods put up by us in original packages. A great many druggists are trying to persuade buyers to take Vaseline put up by them. Never yield to such persuasion, as the article is an imitation without value, and will not give you the result expected. No Vaseline is genuine unless our name is on the label.

Chesebrough Manufacturing Company,

24 STATE STREET, NEW YORK.

Plays Typewritten in Six Hours.

Stenographers furnished by the hour, day or week. Address
Z. & L. BOKINFIELD,
29 East 19th St., New York City.
(Parkman's Office).

James A. Herne.

CHARACTER ACTOR.

Can be engaged to act or manage.
Will stage new productions.

Would like to arrange with a responsible and capable manager to produce his own latest and best play,

SHORE ACRES.

Entirely Original—Very Strong—Character Comedy.

Address, DORCHESTER, MASS.

Alice Fischer.

AT LIBERTY.

LEADING.

Address 13 West 20th Street, New York.

Katherine C. Herne

CAN BE ENGAGED.

Address, DORCHESTER, MASS.

N. B—DRIFTING APART for sale or to let.

Celie Ellis.

Stetson's GONDOLIERS Co.

"Celie Ellis has a part which fits her as well as Pitti-Sing (in which she made a hit) and she is bound to be a strong favorite."—*N. Y. World.*

"Celie Ellis made a very decided hit as Tessa."—*N. Y. Journal.*

Address 222 West 23d St., New York.

Frank Hennig.

HEAVIES.

Sixth season. Thomas W. Keene Co.

Katherine Rogers

Address Mirror.

Azack Evans

CHARACTER AND FANTASTIC JUGGLER.

With Gus. J. Heege's latest success, OLE OLSEN.

John A. Lane.

AT LIBERTY 2132 N College Avenue Philadelphia

Mrs. Georgie Dickson

AT LIBERTY.

142 West 126th Street.

MANAGERS' DIRECTORY.

Theatres.

AUGUSTA, GA.
MASONIC HALL.
Seating capacity 600. Suitable for lectures and small shows.
Address W. C. JONES, Chairman Building Committee.

BELLE VERNON, PA. Population, 4,000 and increasing.
Belle Vernon Opera House.
On ground floor; seats 1,000. Glass manufacturing very extensive and centre of the great gas field. Best show town between McKeesport and Uniontown. Now booking good cos. for 1890-91. Address J. W. KRAPPS, Manager.

CLINTON, IOWA.
Bijou Opera House.
All communications should be addressed to R. R. Baldwin.

JUNCTION CITY, KAN.
BLAKELY OPERA HOUSE.
Centrally located on ground floor.
Seats 650. Stage, 6°x28.
Proscenium opening, 28x20. Population, 4,000.
OPEN TIME for Good Attractions.
A. P. TROTT, Manager.

MOUNT MORRIS, N. Y.
Seymour Opera House.
Thirty-five miles on main line from Rochester. First-class show town. Share or rent.
NORMAN A. SEYMOUR, Proprietor.

MANKATO, MINN.
GRAND OPERA HOUSE.
Size of Stage, 40x60. Population, 15,000.
Largest city between St. Paul and Sioux City. Now booking for 1890-91. First class attractions only. Play four a month—no more. Have a few late open dates. Address
A. G. BIERBAUER, Proprietor and Manager.

NEWCASTLE, PA. Population, 20,000
New Park Opera House.
On the ground floor. Opened March 29, 1886.
WANTED—One good attraction for one night only in each of the following weeks: Feb 17 and 24, March 3 and 24, April 21 and 28.
A. W. THOMPSON, Proprietor and Manager.

RALEIGH, N. C.
Metropolitan Hall.
ONLY HALL FOR SHOWS IN THE CITY.
Seating capacity, 900. Population, 15,000.
Theatrical managers will correspond with C. D. HEARTT, manager, with whom contracts can be made for renting or sharing terms.
Ready for bookings for 1890-91.

WARREN, PA. LIBRARY HALL
Good Attractions Wanted at Once.
An elegant theatre, on the ground floor; 1,000 folding chairs; one company each week.
For time and terms address
W. A. ALEXANDER, Manager.

Hotels and Boarding-Houses.

CHICAGO, ILL. TREMONT HOUSE.
The Palace Hotel.
JOHN A. RICE & CO.
Prices, $2.00 to $5.00 per day. Special rates made by the week. Rooms, single or en suite, with and without baths. The patronage of first-class theatrical people solicited.
MRS. JOHN A. RICE, Manager.

NEW YORK. 111 E. 27th St., near 4th Ave.
TO PROFESSIONALS.
Board, with well-furnished rooms, heat, gas, bath; moderate terms; near to all theatres.

PHILADELPHIA, PA. **The Morgan House,**
231 South 9th St. First class professional house in every respect. Terms moderate. Will contract for large companies.

PHILADELPHIA, PA — PROFESSIONAL BOARDING House; gas, heat, bath, parlor; all modern conveniences MRS. A. RAINFORD, 1031 Vine Street.

RICHMOND, VA. New Hotel.
The Palace.
CHARLES E. STRAUS, Manager.
European Plan. Rooms with Private Baths. Cuisine unsurpassed. A long-felt want amply supplied. Handsomest Bar and Billiard Parlors in the State. Elevator and electric bells.
THE TRAVELING PUBLIC INVITED.

Edwin Booth.

Letters may be addressed
care DRAMATIC MIRROR.

Miss Kate Forsythe.

Address care MIRROR.

Sheridan Block

As COUNT MUSSO DANELLA.

Emma Field

As ENID ANSTRUTHER,
In Mr. Sanger's Mr. Barnes of New York Co.

Geo. H. Adams.

Is HE, SHE, HIM, HER a go?
Is it?
WALL, I GUESS YAAS!

Miss Ada Glasca.

FELISA in KING'S FOOL.
Conried's Opera Company.

Maude Flint,

TALENTED CHILD ACTRESS.
MRS. E. OWEN-FLINT,
Emotional and Comedy Leads. AT LIBERTY.
Address care NEW YORK MIRROR.

Miss Daisy Andrews,

With Aldridge and Rich's
WAGES OF SIN CO.
"A splendid Julianna Hoggs. She is full of that brightness and vivacity which is required to make the role a success."—Montreal Herald.

Fanny Davenport.

Second Season
LA TOSCA.
Continued and Triumphal Success
A SELECTED COMPANY
Headed by MELBOURNE MACDOWELL.

Wilton Lackaye.

Address Mirror

Miss St. Quinten.

THREE YEARS WITH AUGUSTIN DALY.
COMEDY and OPERA.
Address Mirror.

Harry Braham

As BARON LING CHING
in
THE SENATOR.
Star Theatre.

Mrs. Padelford.

Dramatic Mirror

Elsie Lombard.

With
ROSINA VOKES CO.
Address Mirror

Emily Rigl

As MARINA,
In Mr. Barnes of New York

Marie Barnum

(Mrs. J. H. Ryley) From the principal London Theatres.
Singing and Dancing Soubrette.
DISENGAGED. Address Mirror.

Arthur E. Moulton

BILLY GILTEDGE in LITTLE PUCK.
"Scarcely less amusing than Mr. Daniels."—San Francisco Alta.
New Park Theatre Feb. 24—Indefinite.

Wm. W. Taylor

CHARACTER, also STRAIGHT BLACK FACE SPECIALTY.
Address 318 W. 39d St.

Edward Webb.

LEADING TENOR.
Rice and Diney's Pearl of Pekin Co

Agnes L. Wynne.

Address Mirror

Eva Mountford.

LEADING EMOTIONAL.
Permanent address, 435 West 23d Street, New York.

Francis Naylor.

Permanent address, P. O. Box 925, St. Louis.

Neil Burgess

IN
THE COUNTY FAIR.
Under the management of
DAVID TOWERS.
Address Union Square Theatre.

Miss Adelaide Moore.

In a repertoire of
ROMEO AND JULIET, PYGMALION AND GALATEA, SCHOOL FOR SCANDAL, AS YOU LIKE IT,
And several new modern plays.
NEW PRINTING. NEW COSTUMES.
W. B. MOORE, Manager.
For time 1890-91, apply to GUSTAVE FROHMAN, 19 East 28th Street, New York.

Mr. Geo. Wotherspoon,

ACTING MANAGER,
For Mr. Wesley Sisson, of New York. Directing the Australian tours of the play, LITTLE LORD FAUNTLEROY, and the American comedian, Mr. ROBERT McWADE.
Address PRINCESS' THEATRE, Melbourne, Australia.

Lidiana Miska

DARK SECRET CO.
Address Mirror, or SIMMONDS & BROWN.

T. D. Frawley

With
W. H. CRANE'S COMPANY.
Disengaged for next Season.

Edward J. Hassan.

Proprietor and Manager
ONE OF THE FINEST.

Miss Josephine Cameron

EXPERIENCED MANAGER
With capital can secure a strong play and above star, who has some money. Play ran at the Adelphi Theatre, London, for 100 nights. Was a great success. Address Mirror.

Miss Fannie D. Hall

FIVE SEASONS. EN ROUTE.
PRIMA DONNA SOUBRETTE.
MACCOLLIN OPERA CO.
Address 273 W. 38th St., New York.

William Friend,

Singing, Character and Low Comedian.
Engaged with Miss Annie Pixley, - - Season '89 and '90.

Kittie Rhoades.

AT LIBERTY.
1889—SEASON—1891
Address Rhoades Lodge, Port Byron, N. Y.
W. R. WARD, Manager. Season 1890-91.
Permanent address, Rhoades Lodge, Port Byron, N. Y.

Maida Craigen

BOOTH-MODJESKA CO.
ARTHUR F. BUCHANAN
PRINCE AND PAUPER CO.

Grace Huntington.

Miss Nettie Hooper.

Address New York Dramatic Mirror.

Florence Hastings

Having closed starring tour is now AT LIBERTY—Leads Juveniles or Soubrette. Address 432 Seventh Avenue.

Palmer Collins

As HIRAM HAWNER in
ONE OF THE OLD STOCK.

Charles A. Bigelow.

LEADING COMEDIAN.
Carleton Opera Company. En route.

Ada Levick

JUVENILE AND COMEDY.
186 East 17th Street, or Agents.

C. Sadakichi Hartmann

Artistic Stage Managing Dept.
221 EAST 12TH STREET, NEW YORK.
Several new plays at hand. Translations made from a European languages.
Mr. Sadakichi Hartmann has studied with the Saxon Meiningen company, at Bayreuth and other European theatres.

Mrs. Emma Waller,

ACTRESS AND ELOCUTIONIST.
Prepares ladies and gentlemen for the stage, and coaches stars, amateurs and others in special characters.
Successful pupils: The Misses Maud Harrison, Margaret Mather, Kathryn Kidder, Louise Thorndyke, Cora Tanner Selina Fetter, Stella Teuton, Cora Dean, etc.
202 WEST 21st STREET, NEW YORK.

Clara Thropp

AS TAGGS,
COUNTY FAIR.
Union Square Theatre.

Clara Louise Kellogg

CONCERT AND OPERA CO.
EN ROUTE.
CARL STRAKOSCH, Manager,
Steinway Hall, New York.

Louise Eissing Embree

PRIMA DONNA SOPRANO.
Permanent address, 728 Wallace St., Philadelphia, Pa.

Marguerite Fealy

LEADING.
DORA VANE in HARBOR LIGHTS.

Thomas W. Ryley.

COMEDIAN. The Lawyer, in Gillette's A Legal Wreck Co.
At liberty after March 29. Address en route

Richard Marston,

SCENIC ARTIST.
MADISON SQUARE THEATRE.

Mr. Alfred Ayres.

224 West 15th Street.
Author of "The Orthoepist," $1; "The Verbalist, $2; "The Mentor," $1; "The Essentials of Elocution," etc.; "Grammar Without a Master," $1, etc.
By mail, postage paid.
ELOCUTIONARY AND DRAMATIC INSTRUCTION

C. Sadakichi Hartmann

DRAMATIC INSTRUCTION.
221 EAST 12TH STREET, NEW YORK.
Specialties: A thorough and practical way of teaching the Delsarte System. How to Make Up.

The Eaves Costume Co

63 East 12th Street, New York.
Defy competition in price, style or workmanship. Managers, and the profession generally, will find it advantageous to obtain estimates from this old and reliable house. New wardrobe made to measure for sale or hire. The largest stock of Armour, Theatrical and Operatic costumes in the United States especially adapted to amateur theatrical uses. Send for catalogue.

M. Herrmann,

THEATRICAL and BALL COSTUMES.
105 FOURTH AVENUE, NEW YORK.
Amateur Theatricals a Specialty.

George Sweet.

OPERA, ORATORIO AND CONCERT.
57 and 59 West 42d Street, New York.

Mr. Jesse Williams

Gives Lessons in Vocal Culture,
Deep Breathing, Vowel Formation, Tone Production and the Art of Singing in English.
Address 234 Sixth Avenue, New York.

Hawthorne.

COSTUMER.
6 East 20th Street, New York

Miss Emma R. Steiner.

MUSICAL DIRECTOR AND COMPOSER. Orchestration for sale or rent. Address Steinway Hall, New York

Sig. A. Farini

VOCAL CULTURE
Reception hours from 1 to 7 P. M. 31 E. 10th St.

Dr. R. E. Townsend.

Specialties: Throat, Inner and Ear Diseases. Hours, 9 to 10 A. M. 202 West 23d Street, New York. Consultation free.

THE

WISCONSIN

THEATRICAL CIRCUIT.

INCLUDING

RACINE (NEW THEATRE),
MADISON (NEW THEATRE),
OSHKOSH,
EAU CLAIRE,
CHIPPEWA FALLS,
WAUSAU,
ASHLAND,
SHEBOYGAN,
FOND DU LAC,
WATERTOWN,
MANITOWOC,
GREEN BAY,
BELOIT

AND

ALL IMPORTANT CITIES

IN

WISCONSIN and Northern Michigan.

First-class companies only routed for one and two weeks, including Milwaukee and Duluth.

THE

Davidson Theatre

MILWAUKEE, WIS.

DAVIDSON & SONS, - - PROPRIETORS
SHERMAN BROWN, - - MANAGER

Now being erected at a cost exceeding

$500,000

Designed to be the most beautiful and complete theatre in the West, and the

EXCLUSIVE

First-class Theatre of the City.

PRICES:

25c-50c-75c-$1.00, Box and Logr Seats $1.50

WILL BE OPENED Sept. 1, '90

Open Dates, Week September 15 (Fair Week), Thanksgiving and Christmas Weeks.

Address all communications

SHERMAN BROWN.

New York Representatives—FROHMANS, W. W. RANDALL and KLAW & ERLANGER.

SCHUTZ'S OPERA HOUSE

ZANESVILLE, OHIO.

R. D. SCHUTZ, - - - - PROPRIETOR AND MANAGER

Now Booking Season 1890-91.

FIRST-CLASS STANDARD ATTRACTIONS ONLY NEED APPLY. Attractions playing at popular prices and in cheap theatres are not wanted on any terms, and need not apply for time. A few dates still open in present season.

CAUTION.

As I hold the SOLE RIGHTS to Gilbert and Sullivan's opera,

The Gondoliers

for all territory East of Pittsburg, Pa., and shall not dispose of any part of said territory, I wish to

CAUTION MANAGERS OF THEATRES

not to tolerate any infringement on my rights by parties applying for dates, as I shall protect the same legally.

JOHN STETSON.

Globe Theatre, Boston, Feb. 21, 1890.

PHILADELPHIA, PA.

OPEN TIME! OPEN TIME!

New Standard Theatre

South Street, below Twelfth.

JACOB J. HITSCHLER & SON, PROPRIETORS

THE ONLY THEATRE IN SOUTH PHILADELPHIA.

Popular Prices, 15c., 25c., 35c., 50c., 75c. and $1.00.

Seating Capacity, 2,200.

Now in the full tide of success!

ESTABLISHED COMBINATIONS ONLY address

FREDERICK W. BERT, Manager.

Notice to Managers.

A party signing himself B. B VALLENTINE announces THE CRYSTAL SLIPPER for sale. Mr. Vallentine has no proprietary rights whatever in the extravaganza entitled

THE CRYSTAL SLIPPER,

the same being owned exclusively by

JOHN W. NORTON & CO.

of the Chicago Opera House. The only right that Mr. Vallentine has is that of the assignee of Captain Alfred Thompson to royalties when the piece is performed.

Managers are hereby warned that any production of this piece without the authority of John W Norton & Co will be enjoined. DAVID HENDERSON, Manager.

W. A SHERIDAN, Attorney of John W. Norton & Co.

HORACE WALL

Invites proposals for services as

MANAGER

of an ATTRACTION OF UNDOUBTED REPUTE, or THEATRE, LOCATED IN A LARGE CITY.

Address HORACE WALL, care Abbey, Schoeffel and Grau, 1317 Broadway, New York.

Change of Management!

ACADEMY OF MUSIC,

READING, PA.

JOHN D. MISHLER, - - Manager

Best and high-priced attractions only. Now ready to book for season 1890-91. Address, meanwhile, BARTHOLOMEW'S EQUINE PARADOXICAL, number Block, Reading, Pa., after that.

HARRIS'

Spring and Summer Season of Opera

HARRIS' THEATRES,
ST. PAUL and MINNEAPOLIS

I will inaugurate a Spring and Summer season of Opera at the above cities. Am pleased to announce the engagement of the following well-known organizations which will alternate between the two cities:

THE CARLETON OPERA COMPANY,
THE WILBUR OPERA COMPANY,
THE BENNETT AND MOULTON OPERA COMPANY,

And am now prepared to negotiate with managers of first-class Opera Companies for a season of opera at my other houses.

P. HARRIS,
Harris' Academy of Music, Baltimore, Md.

SECOND AMERICAN TOUR

OF

Wilson Barrett

MISS EASTLAKE

And Entire LONDON COMPANY, including

GEORGE BARRETT.

PHILADELPHIA: New Park Theatre, Feb. 24—two weeks; BUFFALO, N. Y., March 10-12; ROCHESTER, N. Y., March 13-15; BALTIMORE, Md., March 17—one week; BOSTON, Mass., March 24—one week.

CLARK S. SAMMIS, Manager.

FRANK MURRAY, Business Agent.

HARDMAN HALL,

FIFTH AVENUE and 19TH STREET,

Thursday Evening, Feb. 27, 1890.

Grand Literary and Musical Entertainment by

MLLE. JULIET DURAND

Assisted by GEORGE C. JORDAN and Eminent Artists in a choice selection of readings from popular authors, character impersonations, songs, duets and instrumental specialties.

Tickets on sale at Peck's Piano Warerooms, under hall. Doors open at 7:30; performance begins at 8:15 P. M. Admission, $1 and $0.75; gallery, 50c.

MASONIC TEMPLE THEATRE

LOUISVILLE, KY.

OPEN TIME—Week of March 10, 1890.

Address BOURLIER BROTHERS.

M. MANOURY,

Leading Baritone, Grand Opera House, Paris,

Will take engagements, Performances, Concerts, Church; Private Lessons Singing and Lyric Declamation.

129 East 16th Street.

1890—SEASON—1891

FREDERICK WARDE

ASSISTED BY

MRS. D. P. BOWERS

And supported by an unusually strong and numerous LEGITIMATE COMPANY

In a series of Tragic Plays KLAW AND ERLANGER.

To Let.

From May 1. Spacious Offices (45x50) at 145 Fifth Avenue, corner Twenty-first Street, now occupied by the Actors' Fund Association. First floor, fronting Fifth Avenue. Steam heat. Twelve large windows, Suitable for office or business purposes. Apply at

DRAMATIC MIRROR OFFICE.

THE CORINNE LYCEUM

BUFFALO, NEW YORK.

THE HANDSOMEST HOUSE IN NEW YORK STATE!

Playing None But First-Class Attractions.

Now Booking for Season of 1890-91. Prices, 25 cents to $1. Boxes, $8 and $10. For time and particulars apply to H. R. JACOBS' BOOKING OFFICE, 25 West 30th Street, New York.

New Memphis Theatre

ELLIS LEUBRIE - - - - - - - MANAGER
J. W. SPEARS - - - - - - ASSISTANT MANAGER

WE ARE OUT FOR THE "STUFF!"

NEW POLICY FOR 1890-91. READ THE FOLLOWING:

POPULAR PRICES, 15, 25, 35, 50, 75 CTS.

HOLDING AT THESE PRICES 8000. OVER 500 SEATS AT 75 CENTS.

Renovated, recarpeted, refurnished, first-class equipment, neatly uniformed ushers. The best Orchestra in the South. Catering specially to ladies and children. Liberal terms to good attractions. Matinees Tuesdays and Saturdays. Believing that we know the wants of Memphis theatregoers, we have adopted this Popular Scale of Prices, feeling assured that under this policy the record of the NEW MEMPHIS THEATRE as a money maker will be preserved. For time and terms address

KLAW AND ERLANGER, - - - - 25 West 30th Street, New York.

WANTED FOR SEASON 1890-91

A COMPLETE COMPANY

TO SUPPORT J. C. STEWART IN THE SUCCESSFUL FARCE-COMEDY,

"The Fat Men's Club"

Every member must be able to sing solo. None but first-class artists of undoubted ability and reputation need apply. Send photograph. All letters will be answered and photographs returned. State last company. Address as per route in this paper,

J. C. STEWART, JR., Manager.

"A LIVING MAN BUT WITH A DEAD HEART."

A WORTHY SUCCESSOR TO MONTE CRISTO.

Mr. James O'Neill

Will next season present Mr. Watts Phillips' STIRRING TALE OF THE FRENCH REVOLUTION, with its magnificent historical episode of THE STORMING OF THE BASTILLE,

"THE DEAD HEART."

MR. JAMES O'NEILL AS ROBERT LANDRY.

The play will be presented in the same sumptuous manner that has characterized Mr Henry Irving's production of THE DEAD HEART at the Lyceum Theatre, London, where it is now running, and will continue the distinct success of the remainder of the season.

Superb Stage Settings, the Best Possible Cast and Elaborate Costuming will enhance the production. For time and terms apply to KLAW AND ERLANGER, 25 West 30th Street, New York.

IMMEDIATE OPEN TIME!

FIRST-CLASS ATTRACTIONS ONLY.

PRICES, 25, 50, 75C., $1.00.

PROCTOR'S ALBANY THEATRE (NEW)
March 10, 11, 12, 17, 18, 19.
LYNN THEATRE
March 13, 17, 18, 19, 20, 21, 27, 28.
NEW HAVEN OPERA HOUSE
March 10, 11, 12, 24, 27, 28, 29, 31, Ap'l 1, 2

PROCTOR'S WILMINGTON OPERA HOUSE
March 13, 20, 21, 22, 24, 25, 26, 31, April 1.
" THEATRE, BROOKLYN, E. D.
Weeks March 24, 31 and April 14, 28.

Apply by wire or mail, F. F. PROCTOR.
Proctor's 23d Street Theatre, New York.

PLAYS REHEARSED.
PLAYS REVISED.
PLAYS TRANSLATED.
PLAYS WRITTEN TO ORDER.

J. W. SHANNON and FRED WILLIAMS'

BUREAU OF
STAGE MANAGEMENT AND DRAMATIC LITERATURE.
Broadway Theatre Building, Rooms 11 & 12.

THE BUREAU offers unequalled facilities to Managers, Actors and Authors, in all matters relating to preparation and production of plays.

ARTISTIC DESIGNS and Working Models for SCENERY

ORIGINAL SKETCHES of COSTUMES.

In this department we have secured the assistance of eminent artists.

CARD TO MANAGERS!

INDEPENDENT—NO COMBINATION WITH ANY OTHER HOUSE.

Having closed contract for lease and management, the ACADEMY OF MUSIC, MILWAUKEE, will be thoroughly renovated, redecorated, new scenery, carpets, properties, etc., and under new management, will be run first-class in every respect. This now being the only American theatre on the East side, location in the midst of the theatregoing people of Milwaukee, and the only theatre being accessible by electric and horse car lines from all quarters of the city, and in the finest business portion, makes it the most desirable house for companies to play in in Milwaukee. Having already a number of the leading companies booked for 1890-91, managers please write at once for dates. Liberal terms will be made. Address until further notice care 447 La Salle Avenue, Chicago, Ill.

R. L. MARSH, Manager.

H. C. MINER'S ENTERPRISES.

H. C. MINER'S FIFTH AVENUE THEATRE, New York. (On and after May 1, 1890.)
H. C. MINER'S PEOPLE'S THEATRE, New York.
H. C. MINER'S NEWARK THEATRE, Newark, N. J.
(Cable address, "ZITKA.")

H. C. MINER'S GRAND THEATRE, Detroit, Mich.
H. C. MINER'S BOWERY THEATRE, New York.
H. C. MINER'S EIGHTH AVENUE THEATRE, New York

Address all communications to H. C. MINER, People's Theatre, N. Y.